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THE ANTIGONE
OF
SOPHOCLES

CAMBRIDGE UNIVERSITY PRESS

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THE ANTIGONE
OF
SOPHOCLES

WITH A COMMENTARY,
ABRIDGED FROM THE LARGE EDITION

OF
SIR RICHARD C. JEBB, LITT.D.,

BY
E. S. SHUCKBURGH, LITT.D.,

CAMBRIDGE:

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PREFACE.

IT has been a difficult task to select the parts of Sir Richard Jebb's famous commentary which might safely be omitted in preparing an edition for the use of the higher classes in Schools and University students. To some I fear I may seem to have erased what could not be spared, to others that after all I have left more than can be well digested even by Sixth Form boys. My aim however has been to leave all that was positive and directly illustrative. I have omitted what I may, for want of a better term, call controversial: I mean the notes containing discussions of the views which the Commentator rejects. These discussions are often of the highest value, but they must and no doubt will be sought by advanced students in the large edition, with translation, of which this is an abridgement. My own share in this edition has been a modest one, consisting almost wholly in selection. I have only in very rare instances

added a word or two, or a quotation which I thought might further illustrate the text. It is with pardonable satisfaction that I find myself connected with such a work and enjoying the confidence of its author.

E. S. SHUCKBURGH.

CAMBRIDGE,

June 1902.

FROM SIR R. JEBB'S PREFACE TO THE
LARGE EDITION OF 1900.

THE *Antigone*, one of the earliest of its author's extant plays,—the *Ajax* alone having a rival claim in this respect,—belongs by time, as by spirit, to the very centre of the age of Pericles. At the probable date of its composition, the Parthenon was slowly rising on the Acropolis, but was still some years from completion; Pheidias, a few years older than Sophocles, and then about sixty, was in the zenith of his powers. The traditional, and best, reading of a verse in the ode to Dionysus (v. 1119) suggests the fresh interest in Southern Italy which Athenians had lately acquired by the foundation of Thurii¹, and recalls the days, then recent, when one of the new colonists, Herodotus, had been in the society of Sophocles. The figure of

¹ In his able work, *The Age of Pericles* (vol. II. p. 132), Mr Watkiss Lloyd makes an interesting remark with reference to the *Antigone*. Thurii stood near the old site of Sybaris. Têlys was despot of Sybaris when it was destroyed by Croton (*circ.* 510 B.C.). Shortly before that event, he had put some Crotoniat envoys to death, and exposed their unburied bodies before the walls, according to the historian Phylarchus (*circ.* 220 B.C.) in Athen. p. 521 D. Callias, the soothsayer of Têlys, afterwards forsook him,—alarmed by the omens (Her. 5. 44). This story may well have been brought into notoriety at Athens by the keen interest felt just then in Thurii. Creon's part would thus suggest a striking reminiscence.

Antigone, as drawn by the poet, bears the genuine impress of this glorious moment in the life of Athens. It is not without reason that moderns have recognised that figure as the noblest, and the most profoundly tender, embodiment of woman's heroism which ancient literature can show ; but it is also distinctively a work of Greek art at the highest. It is marked by the singleness of motive, and the self-restraint, which belonged to such art ; it deserves to be studied sympathetically, and as a whole ; for there could be no better example of ideal beauty attained by truth to human nature.

Such a study of the play, as a work of art, stands here in a more than usually intimate relation with that study of language and of detail which it is the secondary office of an interpreter to assist. The poetical texture of the work is, even for Sophocles, remarkably close and fine ; it is singularly rich in delicate traits which might easily escape our observation, but which are nevertheless of vital consequence to a just appreciation of the drama in larger aspects. The *Antigone* is thus a peculiarly exacting subject for a commentator. In estimating the shortcomings of an attempt to illustrate it, it may at least be hoped that the critic will not altogether forget the difficulties of the task.

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INTRODUCTION.

§ 1. The *Oedipus Tyrannus* is concerned with the fall of the Theban king; the *Coloneus*, with the close of his life; and the *Antigone*, with a later episode in the fortunes of his children. But the order of composition was, *Antigone*, *Tyrannus*, *Coloneus*; and the first was separated from the last by perhaps more than thirty years of the poet's life. There is some ground for thinking that the subject—though not the treatment—was suggested by Aeschylus in the closing scene of the *Seven against Thebes*.

§ 2. The scene is laid before the palace of Creon,—once that of Oedipus,—at Thebes. The city has just been delivered from a great peril. It had been besieged by an Argive army, the allies of the exile Polyneices, whom his brother Eteocles had driven out of Thebes, that he himself might be sole king. But on the day before that with which the play begins, the two brothers had slain each other in single fight. Besides Polyneices, six other leaders of the besiegers had been killed by as many Theban chiefs. Thus deprived of its commanders, the besieging host had fled, panic-stricken, in the night.

It is the moment of dawn. Antigone has asked her sister Ismene to come forth with her from the house, in order that they may converse alone. Creon, their uncle, is now king. He has put forth an edict,—that Eteocles, the champion of

Analysis of
the play.

I. Prologue:
1—99.

Thebes, shall be honourably buried; but the body of Polyneices, the country's foe, shall be left on the plain outside the walls of Thebes, for dogs and birds to mangle at their will. If any citizen dares to disobey, he shall be stoned to death. Antigone tells her sister that she is resolved to defy this edict, and to bury their brother Polyneices. Ismene vainly seeks to dissuade her; and Antigone goes forth, alone, to do the deed.

The Chorus of fifteen Theban elders now enters. Creon has summoned them to meet him,—they do not yet know wherefore. They greet the rising sun, and, in a splendid ode, describe the danger from which Thebes has been saved. The dramatic effect of the ode is to make us feel how grievous, from a Theban point of view, has been the act of Polyneices.

Creon comes forth. Declaring his resolve that patriotism and treason shall never miss their due rewards, he acquaints the Chorus with the purport of his edict,—that Eteocles shall be honoured and Polyneices dishonoured. The elders receive the decision with unquestioning respect; though their words are more suggestive of acquiescence than of approval.

A guard arrives, with the startling news that unknown hands have already paid burial rites to Polyneices, by the symbolical act of sprinkling dust on the corpse. Creon dismisses the man with threats of a terrible death, which the other guards shall share, if they fail to discover the men who have thus broken the edict.

The choral ode which follows is a beautiful treatment of a theme which this mysterious deed suggests,—human inventiveness,—its audacity and its almost infinite resource, save for the limits set by fate. As these strains cease, anapaests spoken by the leader of the Chorus express sudden amazement and pain.—Antigone, the royal maiden, the niece of the king, is led in, a prisoner, in the hands of the guard.

Parodos:
100—161.

II. First
episode:
162—331.

First
stasimon:
332—375.
Anapaests,
376—383.

Questioned by Creon, Antigone replies that she knew the edict, but nevertheless paid funeral rites to her brother because she held that no human law could supersede the higher law of the gods. She is ready to die.

Creon, still more incensed by her demeanour, vows that she shall indeed perish by a shameful death. He suspects Ismene also; and she is presently brought in. Agonised by grief for her sister's impending doom, Ismene entreats that she may be considered as sharing the responsibility of the deed; she wishes to die with her sister. Antigone firmly and even sternly, though not bitterly, rejects this claim, which 'justice will not allow'; the deed has been hers only. Ismene vainly seeks to move Creon; he is not touched by her despair, or by the thought—to which Ismene also appeals—that his son Haemon is betrothed to Antigone. He orders that both sisters shall be taken into the house, and closely guarded; for his present purpose is that both shall die.

Moved by the sentence which has just been passed, the Chorus speaks of the destiny which has pursued the royal line of Thebes: 'When a house hath once been shaken from heaven, there the curse fails nevermore.' The sisters were the last hope of the race; and now they too must perish. The ode closes with a strain of general reflection on the power of Zeus and the impotence of human self-will. There is no conscious reference to Creon; but, for the spectators, the words are suggestive and ominous.

Haemon enters. He has come to plead with his father for the life of his betrothed Antigone. This scene is one of the finest in the play. A lesser dramatist would have been apt to depict Haemon as passionately agitated. The Haemon of Sophocles maintains an entire calm and self-control so long as a ray of hope remains; his pleading is faultless in tone and in tact; he knows Creon, and he does not intercede with him as a lover for his

III. Second
episode: 384—
581.

Second
stasimon:
582—625.
Anapaests,
626 630.

IV. Third
episode: 631—
720.

betrothed; he speaks as a son solicitous for his father's reputation, and as a subject concerned for the authority of his king; he keeps his temper under stinging taunts; it is only when Creon is found to be inexorable that the pent-up fire at last flashes out. Then, when Haemon rushes forth,—resolved, as his latest words hint, not to survive his beloved,—he leaves with the spectators a profound sense of the supreme effort which he has made in a cause dearer to him than life, and has made without success.

Haemon having quitted the scene, Creon announces, in reply to a question of the Chorus, the mode of death which he designs for Antigone. As for Ismene, he will spare her; her entire innocence has been proved, to his calmer thoughts, by the words which passed between the sisters in his presence. Antigone is to be immured in a sepulchral chamber,—one of the rock-tombs in the low hills that fringe the plain of Thebes,—and there she is to be left, with only the formal dole of food which religion prescribes, in order to avert the pollution which the State would otherwise incur through the infliction of death by starvation.

A choral song celebrates the power of Love,—as seen in Haemon, who has not feared to confront a father's anger in pleading for one who has broken the law. While implying that Haemon has acted amiss, the ode also palliates his action by suggesting that the deity who swayed him is irresistible. At the same time this reference to Haemon's passion serves to deepen the pathos of Antigone's fate.

She is now brought out of the house by Creon's servants, who are to conduct her to her living tomb. At that sight, the Theban elders cry that pity constrains them, even as love constrained Haemon, to deplore the sentence. Antigone speaks to them of her fate, and they answer not unkindly; yet they say plainly that the blame for her doom rests with herself alone; the king could not grant impunity to a breach of his edict. Creon enters,

Third
stasimon :

781—800.

Anapaests,
801—805.

V. Fourth
episode : 806
—943.

and reproves the guards for their delay. In her latest words, Antigone expresses her confidence in the love which awaits her beyond the grave ; and also the trouble which overclouds her trust in the gods, who knew her deed, and yet have permitted her to suffer this doom. Then she is led forth, and is seen no more.

The rocky tomb to which she is passing suggests the theme of a choral ode, commemorating three other sufferers of a cruel imprisonment,—Danaë, Lycurgus, and Cleopatra.

Fourth
stasimon :
944—987.

As the choral strains cease, the blind and aged prophet Teiresias is led in by a boy. He comes with an urgent warning for the king. The gods are wroth with Thebes ; they will no longer give their prophet any sign by the voice of birds, or through the omens of sacrifice. The king is himself the cause, by his edict. Carrion-creatures have defiled the altars of Thebes with the taint of the unburied dead. Let burial rites be at once paid to Polyneices. He speaks for Creon's own good. For Antigone's act did not clear Creon. Creon's duty to the dead and to the gods below was still unperformed. So far as Creon was concerned, Polyneices was still unburied. And Creon's obligation could not be discharged, as Antigone's had been, merely by the symbolical act, which religion accepted only when a person was unavoidably hindered from performing regular rites. There was nothing to hinder Creon from performing such rites. These were still claimed from him. After Antigone's tribute had been rendered, birds and dogs had been busy with the corpse. Creon's duty to the dead and to the gods below was now also a duty towards the polluted State, from which his impiety had alienated the gods above.

In reply to the friendly and earnest warning of Teiresias, Creon angrily accuses the seer of mercenary complicity in a disloyal plot ; malcontent Thebans wish to gain a triumph over their king by frightening him into a surrender. Never will he grant burial rites to Polyneices.

VI. Fifth
episode : 988
—1114.

Teiresias, angered in his turn, then declares the penalty which the gods reserve for such obduracy. With the life of his own son shall Creon atone for his twofold sin, the detention of the dead among the living, and the imprisonment of the living in the abode of the dead. The seer then departs.

Creon is deeply moved. In the course of long and eventful years he has learned a lesson which is present also to the minds of the Theban elders. The word of Teiresias has never failed to come true.

After a hurried consultation with the Chorus, Creon's resolve is taken. He will yield. He immediately starts, with his servants, for the upper part of the Theban plain, where the body of Polyneices is still lying,—not very far, it would seem, from the place of Antigone's prison.

The Chorus is now gladdened by the hope that Creon's repentance, late though it is, may avail to avert the doom threatened by Teiresias. This feeling is expressed in a short and joyous ode, which invokes the bright presence of Dionysus. May the joyous god come with healing virtue to his favourite Thebes! The substitution of this lively dance-song ('hyporcheme') for a choral ode of a graver cast here serves the same purpose of contrast as in the *Oedipus Tyrannus*, the *Ajax*, and the *Trachiniae*. The catastrophe is approaching¹.

Hyporcheme
(taking the
place of the
fifth stasimon):
1115—1154.

A Messenger now enters,—one of the servants who had accompanied Creon to the plain. The words in which he briefly intimates the nature of his tidings (v. 1173) are overheard, within the house, by Eurydicè, then in the act of going forth with offerings to Pallas; and she swoons. On recovering consciousness, she comes forth, and hears the full account from the Messenger. He says that, when they reached the plain, Creon's first care was for the funeral rites due to Polyneices. After prayer to Pluto and Hecatè, the remains —lacerated by birds and dogs —

VII. Exo-
dos: 1155—
1352.

¹ See note on v. 1115.

were washed, and solemnly burned ; a high funeral mound was then raised on the spot. Creon and his followers then repaired to the tomb of Antigone. They found her already dead ; she had used her veil to hang herself. Haemon, in a frenzied state, was embracing her corpse. He drew his sword upon his father, who fled. Then, in a swift agony of remorse, the son slew himself.

Having heard this news, Eurydicè silently retires into the house.

She has hardly withdrawn, when Creon enters, with attendants, carrying Hæmon's shrouded corpse¹ upon a bier. He bewails his own folly as the cause of his son's death. Amid his laments, a Messenger from the house announces that Eurydicè has stabbed herself at the household altar, with imprecations on the husband. Wholly desolate and wretched, Creon prays for death ; nor has the Chorus any gentler comfort for him than the stern precept of resignation,—‘Pray thou no more ; mortals have no escape from destined woe.’ As he is conducted into the house, the closing words of the drama are spoken by the leader of the Chorus : ‘Wisdom is the supreme part of happiness, and reverence towards the gods must be inviolate. Great words of prideful men are ever punished with great blows, and in old age teach the chastened to be wise.’

§ 3. The issue defined in the opening scene,—the conflict of divine with human law,—remains the central interest throughout. The action, so simple in plan, is varied by masterly character-drawing, both in the two principal figures, and in those lesser persons who contribute gradations of light and shade to the picture. There is no halting in the march of the drama ; at each successive step we become more and more keenly interested to see how this great conflict is to end ; and

Unity of
motive. The
question
raised.

¹ *i.e.*, an effigy. The deuteragonist, who had acted Haemon, had been on the stage, as Messenger, up to v. 1256, and had still to come on as Second Messenger at v. 1278.

When the tragic climax is reached, it is worthy of such a progress.

The simplicity of the plot is due to the clearness with which two principles are opposed to each other. *Creon represents the duty of obeying the State's laws; Antigone, the duty of listening to the private conscience.* The definiteness and the power with which the play puts the case on each side are conclusive proofs that the question had assumed a distinct shape before the poet's mind. It is the only instance in which a Greek play has for its central theme a practical problem of conduct, involving issues, moral and political, which might be discussed on similar grounds in any age and in any country of the world. Greek Tragedy, owing partly to the limitations which it placed on detail, was better suited than modern drama to raise such a question in a general form. The *Antigone*, indeed, raises the question in a form as nearly abstract as is compatible with the nature of drama. The case of Antigone is a thoroughly typical one for the private conscience, because the particular thing which she believes that she ought to do was, in itself, a thing which every Greek of that age recognised as a most sacred duty,—viz., to render burial rites to kinsfolk. This advantage was not devised by Sophocles; it came to him as part of the story which he was to dramatise; but it forms an additional reason for thinking that, when he dramatised that story in the precise manner which he has chosen, he had a consciously dialectical purpose. Such a purpose was wholly consistent, in this instance, with the artist's first aim,—to produce a work of art. It is because Creon and Antigone are so human that the controversy which they represent becomes so vivid.

§ 4. But how did Sophocles intend us to view the result?

What is
the moral
intended?

What is the drift of the words at the end, which say that 'wisdom is the supreme part of happiness'? If this wisdom, or prudence (*τὸ φρονεῖν*),

means, generally, the observance of due limit, may not the suggested moral be that both the parties to the conflict were

censurable? As Creon overstepped the due limit when, by his edict, he intruded the divine law, so Antigone also overstepped it when she defied the edict. The drama would thus be a conflict between two persons, each of whom defends an intrinsically sound principle, but defends it in a mistaken way; and both persons are therefore punished. This view, of which Boeckh is the chief representative, has found several supporters. Among them is Hegel:—‘In the view of the Eternal Justice, both were wrong, because they were one-sided, but at the same time both were right¹.’

Or does the poet rather intend us to feel that Antigone is wholly in the right,—*i.e.*, that nothing of which the human lawgiver could complain in her was of a moment’s account beside the supreme duty which she was fulfilling;—and that Creon was wholly in the wrong,—*i.e.*, that the intrinsically sound maxims of government on which he relies lose all validity when opposed to the higher law which he was breaking? If that was the poet’s meaning, then the ‘wisdom’ taught by the issue of the drama means the sense which duly subordinates human to divine law,—teaching that, if the two come into conflict, human law must yield.

A careful study of the play itself will suffice (I think) to show that the second of these two views is the true one. Sophocles has allowed Creon to put his case ably, and (in a measure from which an inferior artist might have shrunk) he has been content to make Antigone merely a nobly heroic woman, not a being exempt from human passion and human weakness; but none the less does he mean us to feel that, in this controversy, the right is wholly with her, and the wrong wholly with her judge.

§ 5. In the first place it is necessary to appreciate the nature of Creon’s edict against burying Polyneices. Some modern estimates of the play have seemed to assume that such refusal of sepulture, though a harsh measure, was yet one which the

The character of Creon’s edict.

¹ *Religionsphilosophie*, II. 114.

Greek usage of the poet's age recognised as fairly applicable to public enemies, and that, therefore, Creon's fault lay merely in the degree of his severity. It is true that the legends of the heroic age afford some instances in which a dead enemy is left unburied, as a special mark of abhorrence. This dishonour brands the exceptionally base crime of Aegisthus¹. Yet these same legends also show that, from a very early period, Hellenic feeling was shocked at the thought of carrying enmity beyond the grave, and withholding those rites on which the welfare of the departed spirit was believed to depend. The antiquity of the maxim that, after a battle, the conquerors were bound to allow the vanquished to bury their dead, is proved by the fact that it was ascribed either to Theseus² or to Heracles³. Achilles maltreated the dead Hector. Yet, even there, the *Iliad* expresses the Greek feeling by the beautiful and touching fable that the gods themselves miraculously preserved the corpse from all defacement and from all corruption, until at last the due obsequies were rendered to it in Troy⁴. The Atreidae refused burial to Ajax; but Odysseus successfully pleaded against the sentence, and Ajax was ultimately buried with all honour⁵. In giving that issue to his play, Sophocles was doing what the general feeling of his own age would strongly demand. Greeks of the fifth century B.C. observed the duty towards the dead even when warfare was bitterest, and when the foe was barbarian. The Athenians buried the Persians slain at Marathon, as the Persians buried the Lacedaemonians slain at Thermopylae. A notable exception may, indeed, be cited, but it is one of those exceptions which forcibly illustrate the rule. The Spartan Lysander omitted to bury the Athenians who fell at Aegospotami; and that omission was remembered, centuries later, as an indelible stigma upon his name⁶.

Thus the audience for which Sophocles composed the

¹ Soph. *El.* 1487 ff.

² Plut. *Thes.* 29.

³ Aelian *Var. Hist.* 12. 27.

⁴ *Il.* 24. 411 ff.

⁵ Soph. *Al.* 1332 ff.

⁶ Paus. 9. 32. 6.

Antigone would regard Creon's edict as something very different from a measure of exceptional, but still legitimate, severity. They would regard it as a shocking breach of that common piety which even the most exasperated belligerents regularly respected.

§ 6. *Antigone's position.* Antigone, on the other hand, is fulfilling one of the most sacred and the most imperative duties known to Greek religion; and it is a duty which could not be delegated. She and her sister are the nearest kinsfolk of the dead. It is not to be expected that any stranger should brave the edict for the dead man's sake. As the Chorus says, 'no man is so foolish that he is enamoured of death' (220). Creon is furious when the Chorus suggests that the rites so mysteriously paid to the corpse may have been due to the agency of the gods (278 f.). That very suggestion of the Chorus shows how impossible it seemed to the Theban mind that Polyneices could receive the ministration of any human hand. A modern critic, taking the view that Antigone was wrong, has observed (not ironically) that she ought to have left the gods to provide the burial. It would have been ill for the world if all who have done heroic deeds had preferred to await miracles. As to another suggestion,—that Antigone ought to have tried persuasion with Creon,—the poet has supplied the answer in his portraiture of Creon's character,—a character known to Antigone from long experience. The situation in which Antigone was placed by Creon's edict was analogous to that of a Christian martyr under the Roman Empire. It was as impossible for Antigone to withhold those rites, which no other human being could now render, as it was impossible for the Christian maiden to avoid the torments of the arena by laying a grain of incense on the altar of Diana. From both alike those laws which each believed to be 'the unfailing statutes of Heaven' claimed an allegiance which no human law could cancel, and it was by the human ruler, not by his victim, that the conflict of loyalties had been made inevitable.

§ 7. The character of Antigone is a separate question from the merit of the cause in which she is engaged. She might be doing right, and yet the poet might have represented her as doing it in such a manner as to render her heroism unattractive. We may now turn to this question, and consider what manner of woman she is.

Two qualities are at the basis of her character. One is an enthusiasm, at once steadfast and passionate, for the right, as she sees it,—for the performance of her duty. The other is intense tenderness, purity, and depth of domestic affection; manifested here in the love of sister for brother, a love which death has not weakened, but only consecrated; as in the *Oedipus Coloneus*—where the portraiture of her is entirely in unison with that given here—it is manifested in the tender anxiety to reconcile her living brothers, and in the fearless, completely selfless devotion—through painful wanderings, through all misery and all reproach—to the old age of her blind and homeless father. In the opening scene of the play, we find her possessed by a burning indignation at the outrage done to her dead brother; the deep love which she feels for him is braced by a clear sense of the religious duty which this edict lays upon her, and by an unfaltering resolve to do it; it never occurs to her for an instant that, as a true sister, she could act otherwise; rather it seems wonderful to her that the author of the edict should even have expected it to prove deterrent—for *her* (ver. 32).

With her whole heart and soul dominated by these feelings, she turns to her sister Ismene, and asks for her aid; not as if the response could be doubtful—she cannot imagine its being doubtful; it does not enter her mind that one whom she just addressed by so dear a name, and with whom her tie of sisterhood is made closer still by the destiny which has placed them apart, can be anything but joyful and proud to risk life in the discharge of a duty so plain, so tender, and so sacred. And how does Ismene

Character
of Antigone.

Her relation
to Ismene.

meet her? Ismene reminds her that other members of their house have perished miserably, and that, if Antigone acts thus, Antigone and she will die more miserably still: they are women, and must not strive with men; they are subjects, and must not strive with rulers: Ismene will ask the dead to excuse her, since she is constrained, and will obey the living: 'for it is witless *to be over-busy*' (περισσὰ πρόισσειν, v. 68). Ismene is amiable enough; she cannot be called exceptionally weak or timid; she is merely the average woman; her answer here is such as would have been made by most women—and perhaps by a still larger proportion of men, as the Chorus afterwards forcibly reminds us. But, given the character and the present mood of Antigone, what must be the effect of such a reply to such an appeal? It is the tenderness, quite as much as the strength, of Antigone's spirit that speaks in her answer: —'I will not urge thee,—no, nor, if thou yet shouldst have the mind, wouldst thou be welcome as a worker with me.' And the calmest reason thoroughly approves that answer; for the very terms in which Ismene had repulsed her sister proved a nature which could never rise to the height of such a task, and which would be more dangerous as an ally than as a neutral.

Antigone is betrothed to Haemon; the closeness of the affection between them is significantly marked by the words of Ismene (v. 570); it is expressed in the words, the deeds, and the death, of Haemon. If verse 572 is rightly assigned to Antigone (as, in my opinion, it is), that brief utterance tells much: but let us suppose that it belongs to Ismene, and that Antigone never once refers directly to Haemon: we say, 'directly,' because more than once she alludes to sweet hopes which life had still to offer her. It is evident that, if Sophocles had given greater prominence to Antigone's love for Haemon, he could have had only one aim, consistently with the plan of this play,—viz., to strengthen our sense of the ties which bound her to life, and, therefore, of her heroism in resigning it. But it is also

Her relation
to Haemon.

evident that he could have done this, with any effect, only at the cost of depicting a mind divided between the desire of earthly happiness and the resolve to perform a sacred duty. Sophocles has preferred to portray Antigone as raised above every selfish thought, even the dearest, by the absorbing and inspiring sense of her duty to the dead, and to the gods; silent, not through apathy, concerning a love which could never be hers, and turning for comfort to the faith that, beyond the grave, the purest form of human affection would reunite her to those whom she had lost.

So long as her task lies before Antigone, she is sustained by the necessity for action. Nor does she falter for a moment, even after the deed has been done, so long as she is in the presence of Creon. For though she has no longer the stimulus of action, there is still another challenge to her fortitude; she, who is loyal to the divine law, cannot tremble before the man who is its embodied negation. It is otherwise when Creon is gone, and when there are only the Theban elders to see and hear her, as she is led to death. The strain on her mind is relaxed; the end is near; she now feels the longing for some word of pity as she passes to the grave,—for some token of human kindness. But, while she craves such sympathy, the Theban nobles merely console her with the thought of posthumous fame. She compares her doom to Niobe's; and they reply that it is a glory for her to be as Niobe, a daughter of the Tantalidae,—

the seed of gods,
Men near to Zeus; for whom on Ida burns,
High in clear air, the altar of their Sire,
Nor hath their race yet lost the blood divine¹.

Few things in tragedy are more pathetic than this yearning of hers, on the brink of death, for some human kindness of

¹ From the *Niobe* of Aeschylus (fr. 157): οἱ θεῶν ἀγχισποροὶ | οἱ Ζηνὸς ἐγγύς· οἷς κατ' Ἰδαῖον πᾶγον | Διὸς πατρῴου βωμὸς ἐστ' ἐν αἰθέρι, | κοῦπῳ νιν ἐξίτηλον αἶμα δαιμόνων.

farewell, thus 'mocked', as she feels it to be, by a cold assurance of renown.

Thus has ~~Sophocles created a true heroine~~; no fanatic enamoured of martyrdom, no virago, but a true woman, most tender-hearted, most courageous and steadfast; whose sense of duty sustains her in doing a deed for which she knows that she must die;—when it has been done, and death is at hand, then, indeed, there is a brief cry of anguish from that brave and loving spirit; it is bitter to die thus: but human sympathy is denied to her, and even the gods seem to have hidden their faces. Nowhere else has the poetry of the ancient world embodied so lofty or so beautiful an ideal of woman's love and devotion. The Macaria of Euripides resigns her life to save the race of the Heracleidae; his Iphigeneia, to prosper the course of the Greek fleet; his Alcestis, to save the life of her husband. In each of these cases, a divine voice had declared that some one must die; in each, the heroism required was purely passive; and in each a definite gain was promised,—for it was at least a pious opinion in the wife of Admetus to think that his survival would be a gain. Not one of these Euripidean heroines, pathetic though they be, can for a moment be ranked with Fedalma in George Eliot's *Spanish Gypsy*, when she accepts what seems worse than death for the sake of benefits to her race which are altogether doubtful;—

'my soul is faint—

Will these sharp pains buy any certain good?'

But Antigone is greater than Fedalma. There was no father, no Zarca, at Antigone's side, urgently claiming the sacrifice,—on the contrary, there was a sister protesting against it; Antigone's choice was wholly free; the heroism which it imposed was one of doing as well as suffering; and the sole reward was to be in the action itself.

§ 8. The character of Creon, as Sophocles draws it in this play, may be regarded in somewhat different lights. It is interesting, then, to inquire how the poet meant it to be read. According to one view, Creon is animated by a personal spite against both Polyneices and Antigone; his maxims of state-policy are mere pretexts. This theory seems mistaken. There is, indeed, one phrase which might suggest previous dissensions between Creon and Antigone (v. 562). It is also true that Creon is supposed to have sided with Eteocles when Polyneices was driven into exile. But Sophocles was too good a dramatist to lay stress on such motives in such a situation. Rather, surely, Creon is to be conceived as entirely sincere and profoundly earnest when he sets forth the public grounds of his action. They are briefly these. Anarchy is the worst evil that can befall a State: the first duty of a ruler is therefore to enforce law and maintain order. The safety of the individual depends on that of the State, and therefore every citizen has a direct interest in obedience. This obedience must be absolute and unquestioning. The ruler must be obeyed 'in little things and great, in just things and unjust' (v. 667). That is, the subject must never presume to decide for himself what commands may be neglected or resisted. By rewarding the loyal and punishing the disloyal, a ruler will promote such obedience.

In Antigone he sees anarchy personified, since, having disobeyed, she seems to glory therein (v. 482). Her defence is unmeaning to him, for her thoughts move in a different region from his own. Sophocles has brought this out with admirable skill in a short dialogue between Creon and Antigone (508—525): we see that he cannot get beyond his principle of State rewards and punishments; she is speaking foolishness to him—as, indeed, from the first she had felt the hopelessness of their understanding each other (469 f., 499 f.). As this dialogue serves to show Creon's unconsciousness of the frontier between divine and human law, so his scene with

Creon's
attitude
towards
Antigone.

Haemon brings out his incapacity to appreciate the other great motive of Antigone's conduct,—sisterly piety. Creon regards the Family almost exclusively in one aspect; for him it is an institution related to the State as the gymnasium to the stadium; it is a little State, in which a man may prove that he is fit to govern a larger one.

Creon's temper is hasty and vehement. He vows that Haemon 'shall not save those two girls from their doom'; but, when the Chorus pleads for Ismene, he quickly adds that he will spare *her*,—'thou sayest well' (770 f.). We also notice his love of hyperbole (1039 ff.). But he is not malevolent. He represents the rigour of human law,—neither restricted by the sense of a higher law, nor intensified by a personal desire to hurt. He has the ill-regulated enthusiasm of a somewhat narrow understanding for the only principle which it has firmly grasped.

§ 9. The question as to the date of the *Antigone* has a biographical no less than a literary interest.

Date of the play. It is probable that the play was first produced at the Great Dionysia towards the end of March,

441 B.C. This precise date is, indeed, by no means certain; but all the evidence indicates that, at any rate, the years 442 and 441 B.C. give the probable limits. According to the author of the first Argument to the play, the success of the *Antigone* had led to Sophocles obtaining the office of general¹, which he held in an expedition against Samos. Athens sent two expeditions to Samos in 440 B.C. On the second of these Sophocles, as one of the ten generals of the year, was sent by Pericles on a mission to Chios and Lesbos.

'I met Sophocles, the poet, at Chios, when he was sailing as general to Lesbos.' These are the words of Ion, the poet

¹ The Greek life of Sophocles says that he served as general 'in the war against the Anaeans' (*ánalovs*). Anaea was a place on the mainland, near Prienè. Boeckh supposes that the first expedition was known as 'the Anaeon war,' and that Sophocles took part in it as well as in the second expedition. To me, I confess, there seems to be far more probability in the simple supposition that *ánalovs* is a corruption of *σάπλovs*.

and prose-writer—who was only some twelve years younger than Sophocles—in a fragment preserved by Athenaeus¹. The occasion of the meeting was a dinner given to Sophocles at Chios by Hermecilaus, a friend of his who acted as Athenian ‘proxenus’ there. Sophocles said at the dinner-party,—alluding to a playful *ruse* by which he had amused the company,—that he was practising generalship, as Pericles had said that he was a better poet than general. The diplomatic mission to Chios and Lesbos was a service in which Pericles might very naturally utilize the abilities of his gifted, though unmilitary colleague.

If (as there is no reason to doubt) the fragment of Ion is authentic, then it is certain that Sophocles held the strategía, and certain also that he held it in 440 B.C. : for Ion’s mention of Lesbos cannot possibly be referred to the revolt of that island from Athens in 428 B.C. Apart from the fragment of Ion, however, there is good Attic authority for the tradition. Androtion, whose *Atthis* was written about 280 B.C., gave the names of the ten generals at Samos on this occasion. His list includes Pericles, and ‘Sophocles of Colonus, the poet.’ Later writers refer to the poet’s strategía as if it were a generally accepted fact.

The election of the ten strategi was held annually, at the same time as the other official elections (*ἀρχαιεστίαι*), in the month of Thargelion, at the beginning of the ninth prytany of the civic year. Therefore we may conclude that the *Antigone* had not been produced at any long interval before May, 441 B.C. Otherwise the tradition that the play had influenced the election—whether it really did so or not—would not have seemed probable.

§ 10. The internal evidence of the *Antigone* confirms the belief that it is the earliest of the extant seven. Certain traits of composition distinguish it.

(1) The division of an iambic trimeter between two or more speakers—technically called *ἀντι-*

Internal
evidence
for an
early date.

¹ p. 603 E. Müller, *Frag. Hist.* II. 46.

λαβή—is avoided, as it is by Aeschylus. It is admitted in the other six plays. (2) An anapaest nowhere holds the first place of the trimeter. It may further be noticed that the resolution of any foot of the trimeter is comparatively rare in the *Antigone*. Including the proper names, there are less than 40 instances. A considerably higher proportion is found in later plays. (3) The use made of anapaestic verse is archaistic in three points. (a) The Parodos contains regular anapaestic systems (see note on vv. 100—161). (b) The Chorus uses anapaests in announcing the entrance of Creon, Antigone, Ismene, Haemon. In the case of Ismene, these anapaests do not follow the stasimon, but occur in the midst of the epeisodion (see vv. 526—530). (c) Anapaests are also admitted, for purposes of dialogue, within an epeisodion (vv. 929—943, where the Chorus, Creon, and Antigone are the speakers). Aeschylus allowed this; but elsewhere it occurs only in the *Ajax* of Sophocles (another comparatively early play), and in the *Medea* of Euripides (431 B.C.).

§ 11. Nothing is known as to the plays which Sophocles may have produced along with the *Antigone*.

The
Theban
plays—not
a connected
trilogy.

Two forms of trilogy were in concurrent use down at least to the end of the fifth century,—that in which the three tragedies were parts of one story,—and that in which no such link existed. The former was usually (though doubtless not always) employed by Aeschylus; the latter was preferred by his younger rival. Thus it is possible,—nay, probable,—that the two tragedies which accompanied the *Antigone* were unrelated to it in subject. Even when the Theban plays of Sophocles are read in the order of the fable, they do not form a linked trilogy in the Aeschylean sense. This is not due merely to discrepancy of detail or incompleteness of juncture. The perversely rigorous Creon of the *Antigone* is, indeed, an essentially distinct character from the ruthless villain of the *Coloneus*; the *Coloneus* describes the end of Oedipus in a manner irreconcilable with the allusion in the *Antigone* (v. 50).

But, if such differences existed between the *Choephoroi* and the *Eumenides*, they would not affect the solidarity of the 'Oresteia.' On the other hand, it does not suffice to make the triad a compact trilogy that the *Tyrannus* is, in certain aspects, supplemented by the *Coloneus*, and that the latter is connected with the *Antigone* by finely-wrought links of allusion¹. In nothing is the art of Sophocles more characteristically seen than in the fact that each of these three masterpieces—with their common thread of fable, and with all their particular affinities—is still, dramatically and morally, an independent whole.

¹ See *Oed. Col.* 1405—1413, and 1770—1772.

MANUSCRIPTS. EDITIONS AND COMMENTARIES.

§ 1. The editor has used the Autotype Facsimile of L (11th century) published by the London Hellenic Society in 1885.

The MSS., besides L, to which reference is made, are: —A (13th cent.), E (ascribed to 13th cent., but perhaps of the 14th), T (15th cent.), V (late 13th or early 14th), V² (probably 14th), with the following 14th century MSS.,—V³, V⁴, Vat., Vat. b, L², R. A few references are also made to an Augsburg MS. (Aug. b, 14th cent.), to Dresd. a (cod. 183, 14th cent.), and to M⁴ (Milan, Ambrosian Library, cod. C. 24 sup., 15th cent.). The symbol 'r' is occasionally used in the critical notes to denote 'one or more of the MSS. other than L.'

§ 2. Besides the various complete editions of Sophocles these separate editions of the *Antigone* have been consulted.—Aug. Boeckh. With a German translation, and two Dissertations. (Berlin, 1st ed. 1843; new ed. 1884.)—John William Donaldson. With English verse translation, and commentary. (London, 1848.)—Aug. Meineke. (Berlin, 1861.)—Moriz Seyffert. (Berlin, 1865.)—Martin L. D'Ooge. On the basis of Wolff's edition. (Boston, U.S.A., 1884.)—A. Pallis. With critical notes in Modern Greek. (Athens, 1885.)—D. C. Semitelos. With introduction, critical notes, and commentary, in Modern Greek. (Athens, 1887.)—Selected passages of this play are discussed by Hermann Schütz, in the first part of his *Sophokleische Studien*, which deals with the *Antigone* only (Gotha, 1886, p. 62 sqq.). Many other critics are cited in connection with particular points of the play which they have treated. A list of subsidia, available for Sophoclean study generally, has been given in the Introduction to the large edition of the *Oedipus Tyrannus*, p. lxii.

METRICAL ANALYSIS.

THE unit of measure in Greek verse is the short syllable, $\sim$, of which the musical equivalent is the quaver, . The long syllable, $-$, has twice the value of $\sim$, being musically equal to the crochet, .

Besides $\sim$ and $-$, the only signs used here are the following:

(1) — for $-$, when the value of $-$ is increased by *one half*, so that it is equal to $\sim\sim$, $\sim-$, or $\sim-$.

(2) $>$, to mark an 'irrational syllable' (*συνλαβή ἄλογος*), *i.e.*, bearing a metrical value to which its proper time-value does not entitle it; *viz.*

$\sim$ for $-$, or $-$ for $\sim$. Thus *ἐργων* means that the word serves as a choree, $\sim-$, not as a spondee, $--$.

(3) $\sim\sim$, instead of $\sim-$, in logaoedic verses. This means that the dactyl has not its full time-value, but only that of $\sim-$. This loss is divided between the long syllable, which loses $\frac{1}{4}$ th of its value, and the first short, which loses $\frac{1}{2}$. Thus, while the normal dactyl is equivalent to , this more rapid dactyl is equivalent to . Such a dactyl is called 'cyclic.'

(4) $-\omega$, instead of $\sim\sim$, in choreic verses. Here, again, the dactyl has the value only of $\sim-$. But in the cyclic dactyl, as we have seen, the loss of $\sim$ was divided between the long syllable and the first short. Here, in the choreic dactyl, the long syllable keeps its full value; but each of the two short syllables loses half its value. That is, the choreic dactyl is equivalent to .

The choreic dactyl is used in two passages of this play: (1) vv. 339 f. *ἄφθιτον... ἔτος εἰς ἔτος*: and vv. 354 f. *καὶ φθέγμα... καὶ ἐδιδάξατο*. (2) v. 879 *οὐκέτι μοι τῷδε λαμπρόδος*. Here, as elsewhere, the effect of such a dactyl is to give vivacity, relieving the somewhat monotonous repose of a choreic series.

The last syllable of a verse is common (ἀδιάφορος, *anceps*). It is here marked ~ or - according to the metre: e.g., ἐργῶν, if the word represents a choree, or ἐργᾶ, if a spondee.

Pauses. At the end of a verse, Λ marks a pause equal to ~, ᾠ a pause equal to -, and ᾠ̄ a pause equal to --.

The *anacrusis* of a verse (the part preliminary to its regular metre) is marked off by three dots placed vertically, ∴. If the anacrusis consists of two short syllables with the value of only one, ω is written over them. In v. 1115 the first two syllables of πολύνυμε form such an anacrusis.

The lyric elements of the *Antigone* are simple. Except the dochmiacs at the end (1261—1347), all the lyric parts are composed of logaoedic and choreic verses, in different combinations.

Metres used in this play

1. *Logaoedic, or prose-verse* (λογαοιδικός),—so called by ancient metrists because, owing to its apparent irregularity, it seemed something intermediate between verse and prose,—is a measure based on the choree, --~, and the cyclic dactyl, metrically equivalent to a choree, ~--~. The following forms of it occur in the *Antigone*.

(a) The logaoedic verse of four feet, or tetrapody. This is called a Glyconic verse, from the lyric poet Glycon. It consists of one cyclic dactyl and three chorees. According as the dactyl comes first, second, or third, the verse is a First, Second, or Third, Glyconic. See v. 332. Glyconic verses are usually shortened at the end ('catalectic').

(b) The logaoedic verse of three feet, or tripody,—called 'Pherecratic,' from the poet of the Old Comedy. It is simply the Glyconic verse with one choree taken away, and is called 'First' or 'Second' according as the dactyl comes first or second. See vv. 788 f.

(c) Logaoedic verses of six feet (hexapodies) are also frequent in this play. See v. 134.

(d) The logaoedic verse of two feet (dipody) occurs once in this play, as an ἐπὶφῶδός, or postlude, to a choral strophe, vv. 140, 154. This is the '*versus Adonius*,' which closes the Sapphic stanza.

2. *Choreic* measures are those based simply on the choree (or 'trochee'), --~. They usually consist either of four or of six feet. In this play we have both tetrapodies and hexapodies. In vv. 847 ff. a choreic hexapody is followed by a choreic tetrapody. Choreic measures are often combined with logaoedic in the same strophe. See vv. 332—341.

3. *Dochmiacs* occur in the closing kommos (1261—1347). A dochmiac has two elements, viz. a bacchius, --~ (= 5 short syllables), and a shortened choree, - (= 2 short syllables). Thus odd and even were combined in it. The name δόχμος, 'slanting,' expressed the resulting effect by a metaphor. The rhythm seemed to diverge side-ways from a straight course.

The regular type of dochmiac dimeter (with anacrusis) is ∴:--~|-, ~||.

II. First Stasimon, vv. 332—375.

FIRST STROPHE.—Period I. is logaoedic. It consists of one First Glyconic verse, followed by three Second Glyconics. Periods II. and III. are choreic. But the first verse of Period II. is logaoedic (a Second Glyconic), and thus smooths the transition from logaoedic to choreic measures.

Str. I. (332—341) Antistr. I. (343—352).

- I. 1. $\sim\sim | -\sim | -\sim | \text{L} || -> | \sim\sim | -\sim | -\wedge ||$
 2. $-\sim | \sim\sim | -\sim | \text{L} || -> | \sim\sim | -\sim | -\wedge ||$
- II. 1. $>:-\sim | \sim\sim | \text{L} | -\wedge ||$
 2. $\sim:-\sim | -\sim | -\wedge ||$
 3. $\sim:-\sim | -\sim | -\sim | \dot{-}> ||$
- III. 1. $-\omega | -\omega | -\omega | -\omega ||$
 2. $-\omega | -\omega | -\omega | -\omega ||$
 3. $\text{L} | \text{L} | -\sim | -\sim | \text{L} | -\wedge ||$

SECOND STROPHE.—Choreic.

Str. II. (354—364) Antistr. II. (365—375).

- I. 1. $>:-\omega | -\omega | -\wedge ||$
 2. $\sim:-\omega | -\omega | -\omega | -\omega | -\sim | \text{L} | -\wedge ||$
- II. 1. $\sim:-\sim | \text{L} | -\sim | -\sim || -\sim | \text{L} | -\sim | -\wedge ||$
 2. $-\sim | \sim\sim | \sim\sim | -\sim | -\sim | -\wedge ||$
 3. $\sim:-\sim | \text{L} | -\sim | \text{L} || -\sim | -\sim | -\sim | -\wedge ||$
 4. $\sim:-\sim | -\sim | -\sim | \text{L} | -\sim | -> ||$

III. Second Stasimon, vv. 582—625.

FIRST STROPHE.—Period I. is logaoedic (two hexapodies). Periods II. and III. are choreic. Just as in the first strophe of the first Stasimon, the first verse of Period II. is logaoedic, forming a transition. The remaining verses are choreic tetrapodies.

Str. I. (582—591) Antistr. I. (593—602).

- I. 1. $>:-\sim\sim | \sim\sim | -\sim | -\sim | \text{L} | -\wedge ||$
 2. $-\sim | -> | \sim\sim | \sim\sim | \text{L} | -\wedge ||$

- II. 1. $\sim \cup \mid - > \mid \sim \cup \mid \sim \cup \mid - \cup \mid - \cup \parallel$
 2. $\cup \vdots - \cup \mid - \cup \mid - \cup \mid \cup \parallel - \cup \mid - \cup \mid - \cup \mid - \wedge \parallel$
 3. $> \vdots - \cup \mid \cup \cup \cup \mid \cup \cup \cup \mid \cup \cup \mid - \cup \mid - \wedge \parallel$
- III. 1. $\cup \vdots \cup \mid \cup \mid - \cup \mid - \cup \parallel \cup \mid \cup \mid - \cup \mid - \wedge \parallel$
 2. $\cup \vdots - \cup \mid - \cup \mid - \cup \mid - \cup \parallel - \cup \mid - \cup \mid \cup \mid - \wedge \parallel$

SECOND STROPHE.—Logaoedic.—In Period III., the first and third verses are choreic.

Str. II. (605—614) Antistr. II. (616—625).

- I. 1. $\cup \vdots \cup \mid \sim \cup \mid - \cup \mid \cup \parallel - \cup \mid \sim \cup \mid - \cup \mid - \cup \parallel$
 2. $> \vdots \sim \cup \mid \cup \mid \sim \cup \mid - \cup \mid \cup \mid - \wedge \parallel$
- II. 1. $\sim \cup \mid - \cup \mid \cup \mid \cup \parallel \sim \cup \mid \cup \mid \sim \cup \mid - \wedge \parallel$
 2. $\cup \vdots \cup \mid \sim \cup \mid - \cup \mid - > \parallel \sim \cup \mid - \cup \mid \cup \mid - \wedge \parallel$
- III. 1. $\cup \vdots - \cup \mid - \cup \mid \cup \mid - \wedge \parallel$
 2. $> \vdots \sim \cup \mid - \cup \mid - \wedge \parallel$
 3. $\cup \cup \cup \mid - \cup \mid \cup \mid - \wedge \parallel$
 4. $> \vdots \sim \cup \mid \cup \mid \sim \cup \mid - \cup \mid \cup \mid - \wedge \parallel$

After the second Stasimon follows an anapaestic movement of 5 verses (626—630).

IV. Third Stasimon, vv. 781—800.

STROPHE.—Logaoedic.—(Period I., Glyconic verses : II., Glyconics varied by Pherecratic verses.)

Str. (781—790) Antistr. (791—800).

- I. 1. $\cup \vdots - \cup \mid \cup \mid \sim \cup \mid - \cup \parallel - \cup \mid \cup \mid \sim \cup \mid - \cup \parallel$
 2. $\cup \vdots \sim \cup \mid - \cup \mid \cup \mid - \cup \parallel \sim \cup \mid - \cup \mid \cup \mid - \wedge \parallel$
- II. 1. $> \vdots - \cup \mid \cup \mid \sim \cup \mid \cup \parallel \sim \cup \mid \cup \mid \cup \mid - \wedge \parallel$
 2. $- > \mid \sim \cup \mid \cup \parallel \cup \cup \cup \mid \cup \mid - \wedge \parallel$
 3. $> \vdots \sim \cup \mid - \cup \mid \cup \mid \cup \parallel \sim \cup \mid - \cup \mid \cup \mid - \wedge \parallel$

In Period II., v. 2, *φύξιμος* = *πάρεδρος ἐν* : but the words *πάρεδρος ἐν ἀρχαῖς* are of doubtful soundness.

The third Stasimon is followed by an anapaestic movement of 5 verses (801—805).

V. Kommos, vv. 806—882.

FIRST STROPHE.—Logaoedic (Glyconics).

Str. I. (806—814) Antistr. I. (823—831).

- I. 1. $\zeta : - \cup | \text{—} | \sim \cup | - \cup || - > | \sim \cup | - \cup | - \wedge ||$
 2. $- \zeta | \sim \cup | - \cup | - > || \text{—} | - \cup | \sim \cup | - \wedge ||$
 3. $- \cup | - \zeta | \sim \cup | \text{—} || - \zeta | - > | \sim \cup | - \wedge ||$
 4. $\sim \cup | - \cup]^*$
- II. 1. $\zeta : \text{—} | \sim \cup | - > | \text{—} || - \cup | - \cup \cup | - > | - \wedge ||$
 2. $\sim \cup | - \cup | \text{—} | - \cup || \sim \cup | - \cup | - > | - \wedge]$

The first Strophe is followed by the first system of Anapaests (vv. 817—822); the first Antistrophe, by the second system (vv. 834—838).

SECOND STROPHE.—Period I. is logaoedic. Period II., while mainly logaoedic, introduces choreics (v. 1), which are continued in III.

Str. II. (839—851) Antistr. II. (857—871).

- I. 1. $> : - \cup | \text{—} | \sim \cup | - \cup | - \cup | - \cup ||$
 2. $> : \sim \cup | - \cup | - > | \sim \cup | \text{—} | - \wedge ||$
 3. $\sim \cup | - \zeta | - \zeta | \text{—} | \sim \cup | - \cup]$
- II. 1. $> : - > | - > | \text{—} | - \wedge ||$
 2. $> : - > | \sim \cup | - \cup | \text{—} || - \zeta | \sim \cup | - \cup | \text{—} | \text{—} | - \wedge]$
- III. 1. $> : - \cup | - \cup | - \cup | \text{—} | - \cup | - \wedge ||$
 2. $\cup : - \cup | - \cup | \cup \cup | - \cup || - \cup | - \cup | - \cup | - \wedge ||$
 3. $\cup : \text{—} | - \zeta | - \cup | \text{—} || \sim \cup | - \cup | \text{—} | - \wedge ||$
 4. $\cup : - \cup | \text{—} | - \cup | - \cup | \text{—} | - \wedge]$

THIRD STROPHE.—A single period. Choreic.

Str. III. (853—856) Antistr. III. (872—875).

- I. $\cup : - \cup | - \cup | - \cup | - \wedge ||$
 2. $\zeta : - \cup | - \cup | - \cup | - \wedge ||$
 3. $\cup : \cup \cup \cup | - \cup | - \cup | - \wedge ||$
 4. $\cup : \text{—} | \text{—} | - \cup | - \cup | \text{—} | \cup \wedge]$

EPODE (vv. 876—882).—Choreic.

- I. 1. $\cup \dot{:-} \cup | \cup \cup \cup | \cup \cup \cup | \text{L} || - \cup | \text{L} | - \omega | - \wedge ||$
 2. $- \cup | \text{L} | - \cup | - \wedge ||$
- II. 1. $- \omega | - \omega | - \omega | - \cup ||$
 2. $- \cup | \cup \cup \cup | - \cup | - \cup ||$
 3. $- \cup | - \cup | \cup \cup \cup | - \cup ||$
 4. $> \dot{:-} \cup | - \cup | \text{L} | - \wedge ||$

VI. Fourth Stasimon, vv. 944—987.

FIRST STROPHE.—Periods I. and II. are logaoedic (Pherecratic verses in I., and Pherecratic and Glyconic in II.). Period III. is choreic.

Str. I. (944—954) Antistr. I. (955—965).

- I. 1. $- > | \sim \cup | \text{L} || \sim \cup | \text{L} | - \wedge ||$
 2. $- > | \sim \cup | \text{L} || \sim \cup | - > | - \wedge ||$
- II. 1. $\sim \cup | - > | - > || \sim \cup | - \cup | - > | - \wedge ||$
 2. $- > | \sim \cup | \text{L} || \sim \cup | - > | - \wedge ||$
 3. $- > | \sim \cup | \text{L} || \sim \cup | \text{L} | \sim \cup | - \wedge ||$
 4. $- > | \sim \cup | \text{L} || \sim \cup | - > | - \wedge ||$
- III. 1. $> \dot{:-} \cup | - \cup | - \cup | - \geq || - \cup | - \cup | - \cup | - \cup | - \wedge ||$
 2. $\cup \dot{:-} \text{L} | \text{L} | - \cup | - \cup | \text{L} | - \wedge ||$

SECOND STROPHE.—Periods I. and II. are logaoedic : III. is choreic.

Str. II. (966—976) Antistr. II. (977—987).

- I. 1. $\cup \cup \cup | \sim \cup | \sim \cup | \sim \cup | - \cup | - \wedge ||$
 2. $- > | \sim \cup | \sim \cup | - > | - \cup | - \wedge ||$
- II. 1. $- \cup | \sim \cup | \text{L} || \cup \cup \cup | - \wedge ||$
 2. $> \dot{:-} \cup | \sim \cup | - \wedge ||$
 3. $\sim \cup | - \cup | \text{L} | - \wedge ||$
- III. 1. $\cup \dot{:-} \cup | \text{L} | - \cup | - \cup | \text{L} | - \wedge ||$
 2. $\cup \dot{:-} \cup \cup \cup | - \cup | - \cup | \cup \cup \cup | - \cup | - \wedge ||$
 3. $\cup \dot{:-} \text{L} | \text{L} | - \cup | - \cup | \text{L} | - \wedge ||$
 4. $> \dot{:-} \cup | \text{L} | - \cup | - \cup | \text{L} | - \wedge ||$

VII. Hyporcheme (taking the place of a Fifth Stasimon),
vv. 1115—1154.

FIRST STROPHE.—Period I. is logaoedic, except that vv. 3 and 6 have a choreic character. Period II. is logaoedic (Pherecratics). Period III. consists of one logaoedic and one choreic tetrapody.

Str. I. (1115—1124) Antistr. I. (1125—1135).

I. 1. $\omega : \sim \cup | - \zeta | - \zeta | - \cup | \text{L} | - \wedge ||$

2. $- \cup | - \cup | \sim \cup | - \wedge ||$

3. $\zeta : - \cup | - \zeta | - \cup | - \wedge ||$

4. $\sim \cup | - \cup | \text{L} | - \wedge ||$

5. $- \zeta | - \cup | \sim \cup | - \wedge ||$

6. $> : \text{L} | \text{L} | - > | - > | \text{L} | - \wedge ||$

II. 1. $\cup : \sim \cup | - > | - \wedge ||$

2. $- \cup | \sim \cup | - \wedge ||$

III. $- > | - > | \sim \cup | - \cup || - \cup | - \cup | \text{L} | - \wedge ||$

SECOND STROPHE (forming a single period).—Logaoedic and Choreic.

Str. II. (1136—1145) Antistr. II. (1146—1154).

1. $\zeta : \text{L} | \text{L} | \text{L} | \text{L} || - \cup | - \cup | \sim \cup | - \wedge ||$

2. $- \cup | - \cup | - \cup | - \wedge ||$

3. $- \cup | \sim \cup | \sim \cup | - \wedge ||$

4. $- > | \sim \cup | \cup \cup \cup | - \wedge ||$

5. $\zeta : - \cup | - \cup | \sim \cup | \text{L} || - \cup | - \cup | - > | - \wedge ||$

6. $\sim \cup | - \cup | \text{L} | - \wedge ||$

VIII. Kommos (Exodus), vv. 1261—1347.

(Introduced by an anapaestic system of 4 verses (1257—1260).

FIRST STROPHE (1261—1269), FIRST ANTISTROPHE (1283—1292).—
Dochmiac.

I. 1. — —

2. $\cup : - - \cup | - \cup || - - \cup | - \wedge ||$

3. $\cup : \cup \cup \cup \cup | - \text{L} ||$
 $\wedge$

4. $- \cup - | - \cup - ||$

5. $\cup : - - \cup | - \cup || \cup - \cup | - \wedge ||$

II. 1. >: ∪ ∪ - ∪ | - ∪ || - - ∪ | - ∧ ||

2. ∪: - - ∷ | ∞ ∪ || - - ∪ | - ∧ ||

3. - - - -

III. 1. ∪: ∪ ∪ ∪ ∪ ∪ | - ∧ ||

2. ∪: - - ∪ | - ∪ || - - ∪ | - ∧ ||

SECOND STROPHE (1270—1276), SECOND ANTISTROPHE (1294—1300)
(forming a single period).—Dochmiac, varied by iambic trimeters.

1. - -

2. ∪: - ∪ - ∷ | - ∪ - ∪ | - ∪ - ∧ ||

3. ∪: ∷ ∞ | ∞ ∪ || ∞ ∷ ∪ | - ∧ ||

4. ∪: - ∪ - ∷ | - ∪ - ∪ | - ∪ - ∧ ||

5. ∷: ⊥ | - ∪ | - ∪ | - ∪ | - ∪ | - ∧ ||

6. >: - - ∪ | - ∪ || - - ∪ | - ∧ ||

THIRD STROPHE (1306—1311), THIRD ANTISTROPHE (1328—1333).—
Dochmiac.

I. 1. ∪ -

2. ∪: - - ∪ | - ∪ || - - ∷ | - ∧ ||

3. ∪: - - ∪ | - ∪ || - - ∪ | - ∧ ||

II. 1. >: ∪ ∪ ∪ ∪ ∪ | - ∧ ||

2. >: - - ∪ | - ∪ || - - ∪ | - ∧ ||

FOURTH STROPHE (1317—1322), FOURTH ANTISTROPHE (1339—1346).
—A single period. Dochmiac.

1. ∷: - - ∪ | - ∪ || - - ∪ | - ∧ ||

2. ∪: - - ∪ | - ∪ || - ∷ ∪ | - ∧ ||

3. ∪: - - ∷ | - ∪ || ∪ ∪ - ∪ | - ∧ ||

4. ∪: ∷ ∷ ∪ | ∞ ∪ || - - ∪ | - ∧ ||

5. ∪: ∪ ∪ ∞ ∪ | ∷ ∪ || ∪ ∪ - ∪ | - ∧ ||

6. ∪: - - ∪ | - ∪ || - - ∪ | - ∧ ||

Each of the six verses is a dochmiac dimeter. In each verse the first and second dochmius answer respectively to the first and second dochmius of the next verse.

ΑΝΤΙΓΟΝΗ

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΝΤΙΓΟΝΗ.

ΙΣΜΗΝΗ.

ΧΟΡΟΣ ΘΗΒΑΙΩΝ ΓΕΡΟΝΤΩΝ.

ΚΡΕΩΝ.

ΦΥΛΑΞ

ΑΙΜΩΝ.

ΤΕΙΡΕΣΙΑΣ.

ΑΓΓΕΛΟΣ.

ΕΥΡΥΔΙΚΗ.

ΕΞΑΓΓΕΛΟΣ.

ΑΝΤΙΓΟΝΗ.

ΑΝΤΙΓΟΝΗ.

ὦ ΚΟΙΝΟΝ αὐτάδελφον Ἰσμήνης κára,
ἄρ' οἶσθ' ὅ τι Ζεὺς τῶν ἀπ' Οἰδίου κακῶν
ὁποῖον οὐχὶ νῶν ἔτι ζώσαιν τελεῖ;
οὐδὲν γὰρ οὔτ' ἀλγεινὸν οὔτ' ἄτης ἄτερ
οὔτ' αἰσχροὺν οὔτ' ἄτιμόν ἐσθ', ὁποῖον οὐ
τῶν σῶν τε κáμῶν οὐκ ὅπωπ' ἐγὼ κακῶν.
καὶ νῦν τί τοῦτ' αὖ φασὶ πανδήμῳ πόλει
κέρυγμα θείναι τὸν στρατηγὸν ἀρτίως;
ἔχεις τι κείσῃκουσας; ἢ σε λανθάνει
πρὸς τοὺς φίλους στείχοντα τῶν ἐχθρῶν κακά; 10

ΙΣΜΗΝΗ.

ἐμοὶ μὲν οὐδεὶς μῦθος, Ἀντιγόνη, φίλων
οὔθ' ἡδὺς οὔτ' ἀλγεινὸς ἔκετ', ἐξ ὅτου
δυοῖν ἀδελφοῖν ἐσπερήθημεν δύο,
μῖα θανόντοιν ἡμέρα διπλῇ χερὶ
ἐπεὶ δὲ φρουρὸς ἐστὶν Ἀργείων στρατὸς
ἐν νυκτὶ τῇ νῦν, οὐδὲν οἶδ' ὑπέρτερον,
οὔτ' εὐτυχούσα μᾶλλον οὔτ' ἀτωμένη.
ΛΝ. ἥδη καλῶς, καί σ' ἐκτὸς αὐλείων πυλῶν
τοῦδ' οὔνεκ' ἐξέπεμπον, ὥς μόνη κλύοις.

- ΙΣ. τί δ' ἔστι; δηλοῖς γάρ τι καλχαίνουσ' ἔπος. 20
- ΑΝ. οὐ γὰρ τάφου νῶν τῷ κασιγνήτῳ Κρέων
τὸν μὲν προτίσας τὸν δ' ἀτιμάσας ἔχει;
'Ετεοκλέα μὲν, ὡς λέγουσι, σὺν δίκης
χρήσει δικαίᾳ καὶ νόμῳ, κατὰ χθονὸς
ἔκρυψε, τοῖς ἔνερθεν ἔντιμον νεκροῖς. 25
τὸν δ' ἀθλίως θανόντα Πολυνείκους νέκυν
ἀστοῖσιν φασιν ἐκκεκηρύχθαι τὸ μὴ
τάφῳ καλύψαι μηδὲ κωκῦσαί τινα,
ἐὰν δ' ἄκλαυτον, ἄταφον, οἰωνοῖς γλυκὺν
θησαυρὸν εἰσορῶσι πρὸς χάριν βορᾶς. 30
τοιαυτὰ φασι τὸν ἀγαθὸν Κρέοντα σοὶ
κᾶμοί, λέγω γὰρ κᾶμέ, κηρύξαντ' ἔχειν,
καὶ δεῦρο νεῖσθαι ταῦτα τοῖσι μὴ εἰδόσιν
σαφῇ προκηρύζοντα, καὶ τὸ πρᾶγμ' ἄγειν
οὐχ ὡς παρ' οὐδέν, ἀλλ' ὅς ἂν τούτων τι δρᾷ, 35
φόνον προκεῖσθαι δημόλευστον ἐν πόλει.
οὕτως ἔχει σοι ταῦτα, καὶ δεῖξεις τάχα
εἴτ' εὐγενὴς πέφυκας εἴτ' ἐσθλῶν κακῇ.
- ΙΣ. τί δ', ὦ ταλαῖφρον, εἰ τίδ' ἐν τούτοις, ἐγὼ
λύουσ' ἂν ἢ ῥάπτουσα προσθείμην πλεον; 40
- ΑΝ. εἰ ξυμπονήσεις καὶ ξυνεργάσει σκόπει.
- ΙΣ. ποῖόν τι κινδύνευμα; ποῦ γνώμης ποτ' εἰ;
- ΑΝ. εἰ τὸν νεκρὸν ξὺν τῇδε κουφιεῖς χερσί.
- ΙΣ. ἢ γὰρ νοεῖς θάπτειν σφ', ἀπόρρητον πόλει;
- ΑΝ. τὸν γοῦν ἐμόν, καὶ τὸν σόν, ἣν σὺ μὴ θέλῃς, 45
ἀδελφόν· οὐ γὰρ δὴ προδοῦς' ἀλώσομαι.
- ΙΣ. ὦ σχετλία, Κρέοντος ἀντειρηκότος;
- ΑΝ. ἀλλ' οὐδὲν αὐτῷ τῶν ἐμῶν μ' εἵργειν μέτα.

23 f. σὺν δίκῃ | χρησθεὶς δικαίᾳ καὶ νόμῳ MSS.: corr. G. H. Müller, J.

29 ἄκλαυστον ἄταφον r: ἄταφον ἄκλαυτον L. 33 τοῖσι Heath: τοῖς
MSS.

40 ἢ θάπτουσα MSS.: corr. Brunck from schol. 48 μ' add.
Brunck.

- ΙΣ. οἷμοι· φρόνησον, ὦ κασιγνήτη, πατὴρ
ὥς νῦν ἀπεχθὴς δυσκλεῆς τ' ἀπώλετο,
πρὸς αὐτοφώρων ἀμπλακημάτων διπλᾶς
ᾧ ψεις ἀράξας αὐτὸς αὐτουργῷ χερί·
ἔπειτα μήτηρ καὶ γυνή, διπλοῦν ἔπος,
πλεκταῖσιν ἀρτάναισι λωβᾶται βίον·
τρίτον δ' ἀδελφῶ δύο μίαν καθ' ἡμέραν
αὐτοκτονοῦντε τὸ ταλαιπώρῳ μόρον
κοινὸν κατειργάσαντ' ἐπαλλήλοιν χεροῖν.
νῦν δ' αὖ μόνᾳ δὴ νῶν λελειμμένα σκόπει
ὅσῳ κάκιστ' ὀλούμεθ', εἰ νόμου βία
ψῆφον τυράννων ἢ κράτη παρέξιμεν.
ἀλλ' ἐννοεῖν χρὴ τοῦτο μὲν γυναιχ' ὅτι
ἔφουμεν, ὥς πρὸς ἄνδρας οὐ μαχουμένα·
ἔπειτα δ' οὐνεκ' ἀρχόμεσθ' ἐκ κρεισσόνων,
καὶ ταῦτ' ἀκούειν κάτι τῶνδ' ἀλγίονα.
ἐγὼ μὲν οὖν αἰτοῦσα τοὺς ὑπὸ χθονὸς
ξύγγνοιαν ἴσχειν, ὥς βιάζομαι τάδε,
τοῖς ἐν τέλει βεβῶσι πείσομαι· τὸ γὰρ
περισσὰ πράσσειν οὐκ ἔχει νοῦν οὐδένα.
ΑΝ. οὐτ' ἂν κελεύσαιμ', οὐτ' ἂν, εἰ θέλοις ἔτι
πράσσειν, ἐμοῦ γ' ἂν ἡδέως δρόφης μέτα.
ἀλλ' ἴσθ' ὅποια σοι δοκεῖ· κείνον δ' ἐγὼ
θάψω· καλὸν μοι τοῦτο ποιούσῃ θανεῖν.
φίλῃ μετ' αὐτοῦ κείσομαι, φίλου μέτα,
ὅσια πανουργήσας· ἐπεὶ πλείων χρόνος
ὄν δεῖ μ' ἀρέσκειν τοῖς κάτω τῶν ἐνθάδε.
ἐκεῖ γὰρ αἰεὶ κείσομαι· σοὶ δ' εἰ δοκεῖ,
τὰ τῶν θεῶν ἔντιμ' ἀτιμάσας ἔχε.
ΙΣ. ἐγὼ μὲν οὐκ ἄτιμα ποιоῦμαι, τὸ δὲ
βία πολιτῶν δρᾶν ἔφυν ἀμήχανος.
ΑΝ. σὺ μὲν τὰδ' ἂν προὔχοι· ἐγὼ δὲ δὴ τάφον

χώσουσ' ἀδελφῷ φιλάτῳ πορεύσομαι.

ΙΣ. οἴμοι ταλαίνης, ὥς ὑπερδέδοικά σου.

ΑΝ. μὴ 'μοῦ προτάρβει· τὸν σὸν ἐξόρθου πότμον.

ΙΣ. ἀλλ' οὖν προμηνύσης γε τοῦτο μηδενὶ
τοῦργον, κρυφῇ δὲ κεῖθε, σὺν δ' αὐτῶς ἐγώ. 85

ΑΝ. οἴμοι, καταύδα· πολλὸν ἐχθίων ἔσει
σιγῶσ', ἐὰν μὴ πᾶσι κηρύξης τάδε.

ΙΣ. θερμὴν ἐπὶ ψυχροῖσι καρδίαν ἔχεις.

ΑΝ. ἀλλ' οἷδ' ἀρέσκουσ' οἷς μάλισθ' ἀδεῖν με χροῇ.

ΙΣ. εἰ καὶ δυνήσει γ'· ἀλλ' ἀμηχάνων ἐρᾶς. 90

ΑΝ. οὐκοῦν, ὅταν δὴ μὴ σθένω, πεπαύσομαι.

ΙΣ. ἀρχὴν δὲ θηρᾶν οὐ πρέπει τὰμήχανα.

ΑΝ. εἰ ταῦτα λέξεις, ἐχθαρεῖ μὲν ἐξ ἐμοῦ,
ἐχθρὰ δὲ τῷ θαινόντι προσκείσει δίκη.
ἀλλ' ἔα με καὶ τὴν ἐξ ἐμοῦ δυσβουλίαν 95

παθεῖν τὸ δεινὸν τοῦτο· πείσομαι γὰρ οὐ
τοσοῦτον οὐδὲν ὥστε μὴ οὐ καλῶς θανεῖν.

ΙΣ. ἀλλ' εἰ δοκεῖ σοι, στείχε· τοῦτο δ' ἴσθ', ὅτι
ἄνους μὲν ἔρχει, τοῖς φίλοις δ' ὀρθῶς φίλη.

ΧΟΡΟΣ.

στρ. α'. ἄκτις ἀέλιου, τὸ κάλλιστον ἑπταπύλῳ φανέν 100

2 Θήβα τῶν προτέρων φάος,

3 ἐφάνθης ποτ', ὦ χρυσέας

4 ἀμέρας βλέφαροι, Διρκαίων ὑπὲρ ῥεέθρων μο-
λοῦσα,

5 τὸν λεύκασπιν Ἀργόθεν ἐκβάντα φῶτα παν-
σαγία 106

6 φυγάδα πρόδρομον ὀξυτέρῳ κινήσασα χαλινῷ·

συστ. α'. ὅς ἐφ' ἡμετέρα γὰ Πολυνείκους 110

83 μὴ 'μοῦ Schaefer: μὴ μου MSS. 100 ἀέλιου L¹, ἀελίοιο L^c.
106 ἐκβάντα φῶτα Feussner, Schütz: φῶτα βάντα MSS. 110 δν...
Πολυνείκης MSS.: corr. Scaliger.

ἀρθεῖς νεικέων ἐξ ἀμφιλόγων
 ὀξέα κλάζων
 αἰετὸς εἰς γᾶν ὥς ὑπερέπτα,
 λευκῆς χιόνος πτέρυγι στεγανός,
 πολλῶν μεθ' ὅπλων
 ξύν θ' ἱπποκόμοις κορύθεσσι.

115

ἀντ. α'. στὰς δ' ὑπὲρ μελάθρων, φονώσασιν ἀμφιχανὼν
 κύκλῳ
 2 λόγχαις ἐπτάπυλον στόμα,
 3 ἔβα, πρίν ποθ' ἀμετέρων
 4 αἱμάτων γένυσιν πλησθῆναί τε καὶ στεφάνωμα
 πύργων
 5 πευκᾶένθ' Ἑφαιστον ἐλεῖν. τοῖος ἀμφὶ νῶτ'
 ἐτάθη
 6 πᾶταγος Ἄρεος, ἀντιπάλῳ δυσχείρωμα δρᾶ-
 κοντος.

120

126

σύστ. β'. Ζεὺς γὰρ μεγάλης γλώσσης κόμπους
 ὑπερεχθαίρει, καὶ σφας ἐσιδὼν
 πολλῷ ρεύματι προσνισσομένους,
 χρυσοῦ καναχῆς ὑπεροπλῆαις,
 παλτῷ ῥιπτεῖ πυρὶ βαλβίδων
 ἐπ' ἄκρων ἥδη
 νίκην ὀρμῶντ' ἀλαλάξαι.

130

στρ. β'. ἀντιτύπα δ' ἐπὶ γᾶ πέσε τανταλωθεῖς
 2 πυρφόρος, ὃς τότε μαινομένα ξύν ὀρμᾷ

135

117 φονώσασιν Bothe and Boeckh from schol.: φονῆσαι MSS.
 125 f. ἀντιπάλῳ...δράκοντι MSS. (except that V, a MS. of 13th or 14th
 cent., has ἀντιπάλῳ...δράκοντος); several, as L and A, having the v. l.
 ἀντιπάλου...δράκοντος indicated by a reviser: corr. J. 130 ὑπε-
 οπλῆαις Vauvilliers: ὑπεροπτίας L (with ὑπερόπτας superscr. by an early
 hand): ὑπεροπτείας and ὑπερόπτα r. 134 ἀντίτυπα L, vulg. (ἀντί-
 τυπος Triclinius): corr. Porson.

3 βακχεύων ἐπέπνει

4 ῥιπαῖς ἐχθίστων ἀνέμων.

5 εἶχε δ' ἄλλα τὰ μέν,

6 ἄλλα δ' ἐπ' ἄλλοις ἐπενώμα στυφελίζων μέγας
"Αρης

7 δεξιόσειρος.

140

σύστ. γ'. ἐπτα λοχαγοὶ γὰρ ἐφ' ἐπτα πύλαις

ταχθέντες ἴσοι πρὸς ἴσους ἔλιπον

Ζηνὶ τροπαίῳ πάγχαλκα τέλη,

πλὴν τοῖν στυγεροῖν, ὦ πατὴρ ἐνὸς

μητρός τε μιᾶς φύντε καθ' αὐτοῖν

δικρατεῖς λόγχας στήσαντ' ἔχετον

κοινοῦ θανάτου μέρος ἄμφω.

145

ἀντ. β'. ἀλλὰ γὰρ ἃ μεγαλόνυμος ἦλθε Νίκα

2 τὰ πολυαρμάτῳ ἀντιχαρεῖσα Θήβα,

3 ἐκ μὲν δὴ πολέμων

4 τῶν νῦν θέσθαι λησμοσύναν,

5 θεῶν δὲ ναοὺς χοροῖς

6 παννυχίοις πάντας ἐπέλθωμεν, ὁ Θήβας δ' ἐλε-
λίχθων

7 Βάκχιος ἄρχοι.

150

σύστ. δ'. ἀλλ' ὅδε γὰρ δὴ βασιλεὺς χώρας,

Κρέων ὁ Μενοικέως, — νεοχμὸς

νεαραῖσι θεῶν ἐπὶ συντυχίαις

χωρεῖ, τίνα δὴ μῆτιν ἐρέσσω,

ὅτι σύγκλητον τήνδε γερόντων

προὔθετο λέσχην,

κοινῷ κηρύγματι πέμψας;

155

160

138 f. εἶχε δ' ἄλλα τὰ μέν, | ἄλλα δ' ἐπ' ἄλλοις Erfurdt: εἶχε δ' ἄλλα
τὰ μέν ἄλλα τὰ δ' ἐπ' ἄλλοις L, vulg. 151 θέσθαι r: θέσθε L, vulg.

153 ἐλελίχθων r: ἐλελίζων L (with γρ. ἐλελίχθων from S). 156 Before
νεοχμὸς a word has prob. dropped out, perh. ἄρχων or ταγός.

ΚΡΕΩΝ.

ἄνδρες, τὰ μὲν δὴ πόλεος ἀσφαλῶς θεοὶ
 πολλῶ σάλῳ σείσαντες ὤρθωσαν πάλιν·
 ὑμᾶς δ' ἐγὼ πομποῖσιν ἐκ πάντων δίχα
 ἔστειλ' ἰκέσθαι, τοῦτο μὲν τὰ Λαΐου 165
 σέβοντας εἰδὼς εὖ θρόνων αἰὲ κράτη,
 τοῦτ' αὔθις, ἥνικ' Οἰδίπους ὤρθου πόλιν,
 κάπει διώλετ', ἀμφὶ τοὺς κείνων ἔτι
 παῖδας μένοντας ἐμπέδοις φρονήμασιν.
 ὅτ' οὖν ἐκείνοι πρὸς διπλῆς μοίρας μίαν 170
 καθ' ἡμέραν ὦλοντο παίσαντές τε καὶ
 πληγέντες αὐτόχειρι σὺν μιάσματι,
 ἐγὼ κράτη δὴ πάντα καὶ θρόνους ἔχω
 γένους κατ' ἀγχιστεῖα τῶν ὀλωλότων.
 ἀμήχανον δὲ παντὸς ἀνδρὸς ἐκμαθεῖν 175
 ψυχὴν τε καὶ φρόνημα καὶ γνώμην, πρὶν ἂν
 ἀρχαῖς τε καὶ νόμοισιν ἐντριβῆς φανῇ.
 ἐμοὶ γὰρ ὅστις πᾶσαν εὐθύνων πόλιν
 μὴ τῶν ἀρίστων ἅπτεται βουλευμάτων,
 ἀλλ' ἐκ φόβου του γλῶσσαν ἐγκλήσας ἔχει, 180
 κάκιστος εἶναι νῦν τε καὶ πάλαι δοκεῖ·
 καὶ μείζον' ὅστις ἀντὶ τῆς αὐτοῦ πάτρας
 φίλον νομίζει, τοῦτον οὐδαμοῦ λέγω.
 ἐγὼ γάρ, ἴστω Ζεὺς ὁ πάνθ' ὀρώων αἰεὶ,
 οὔτ' ἂν σιωπήσαιοι τὴν ἄτην ὀρώων 185
 στείχουσιν ἀστοῖς ἀντὶ τῆς σωτηρίας,
 οὔτ' ἂν φίλον ποτ' ἄνδρα δυσμενῆ χθονὸς
 θεῖμην ἐμαντῶ, τοῦτο γιγνώσκων ὅτι
 ἥδ' ἐστὶν ἡ σώζουσα, καὶ ταύτης ἔπι
 πλέοντες ὀρθῆς τοὺς φίλους ποιούμεθα. 190
 τοιοῖσδ' ἐγὼ νόμοισι τήνδ' αὔξω πόλιν·
 καὶ νῦν ἀδελφὰ τῶνδε κηρύξας ἔχω

- ἀστοῖσι παίδων τῶν ἀπ' Οἰδίπου πέρι·
 Ἐτεοκλέα μὲν, ὃς πόλεως ὑπερμαχῶν
 ὄλωλε τῆσδε, πάντ' ἀριστεύσας δορί, 195
 τάφῳ τε κρύψαι καὶ τὰ πάντ' ἐφαγνίσαι
 ἂ τοῖς ἀρίστοις ἔρχεται κάτω νεκροῖς·
 τὸν δ' αὖ ξύναιμον τοῦδε, Πολυνείκην λέγω,
 ὃς γῆν πατρώαν καὶ θεοὺς τοὺς ἐγγενεῖς
 φυγὰς κατελθὼν ἠθέλησε μὲν πυρὶ 200
 πρήσαι κατ' ἄκρας, ἠθέλησε δ' αἵματος
 κοινοῦ πάσασθαι, τοὺς δὲ δουλώσας ἄγειν,
 τοῦτον πόλει τῇδ' ἐκκεκήρυκται τάφῳ
 μήτε κτερίζειν μήτε κωκυσαί τινα,
 ἔαν δ' ἄθαρπτον, καὶ πρὸς οἰωνῶν δέμας 205
 καὶ πρὸς κυνῶν ἐδεστὸν αἰκισθέντ' ἰδεῖν.
 τοιόνδ' ἐμὸν φρόνημα, κοῦποτ' ἔκ γ' ἐμοῦ
 τιμῇ προέξουσ' οἱ κακοὶ τῶν ἐνδίκων·
 ἀλλ' ὅστις εὖνους τῇδε τῇ πόλει, θανῶν
 καὶ ζῶν ὁμοίως ἐξ ἐμοῦ τιμῆσεται. 210
- ΧΟ. σοὶ ταῦτ' ἀρέσκει, παῖ Μενοικέως Κρέον,
 τὸν τῇδε δύσνουν κὰς τὸν εὐμενῆ πόλει·
 νόμῳ δὲ χρῆσθαι παντί πού γ' ἔνεστί σοι
 καὶ τῶν θανόντων χῶπόσοι ζῶμεν πέρι.
- ΚΡ. ὥς ἂν σκοποὶ νυν ᾗτε τῶν εἰρημένων. 215
- ΧΟ. νεωτέρῳ τῷ τοῦτο βαστάζειν πρόθεος.
- ΚΡ. ἀλλ' εἴσ' ἔτοιμοι τοῦ νεκροῦ γ' ἐπίσκοποι.
- ΧΟ. τί δῆτ' ἂν ἄλλο τοῦτ' ἐπεντέλλοις ἔτι;
- ΚΡ. τὸ μὴ 'πιχωρεῖν τοῖς ἀπιστοῦσιν τάδε.

193 τῶν r: τῶνδ' L. 196 ἐφαγνίσαι L: ἀφαγνίσαι r. 203 ἐκκεκη-
 ρύχθαι (sic) MSS.: corr. Mu-grave. 206 αἰ κισθέντ^a L, where the
 final a has been added by S, lest αἰκισθέντ' should be read.
 αἰκισθέντ' r. 208 τιμῇ MSS.: corr. Pallis. 212 κὰς Dindorf:
 καὶ MSS. 213 πού γ' Erfurdt: ποντ' L: πού τ' or ποντ' r. 218 ἀλλωι
 L, with o superscr. by the first hand: ἄλλω or ἄλλο r.

- ΧΟ. οὐκ ἔστιν οὕτω μῦθος δς θανεῖν ἐρᾷ. 220
 ΚΡ. καὶ μὴν ὁ μισθός γ' οὗτος· ἀλλ' ὑπ' ἐλπίδων
 ἄνδρας τὸ κέρδος πολλάκις διώλεσεν.

ΦΥΛΑΞ.

- ἄναξ, ἐρίῳ μὲν οὐχ ὅπως τάχους ὑπο
 δύσπνους ἰκάνω, κοῦφον ἐξάρας πόδα·
 πολλὰς γὰρ ἔσχον φροντίδων ἐπιστάσεις, 225
 ὁδοῖς κυκλῶν ἐμαυτὸν εἰς ἀναστροφὴν·
 ψυχὴ γὰρ ἡὔδα πολλά μοι μυθουμένη·
 τάλας, τί χωρεῖς οἷ μολῶν δώσεις δίκην;
 τλήμων, μένεις αὖ; κεῖ τὰδ' εἴσεται Κρέων
 ἄλλου παρ' ἀνδρός, πῶς σὺ δῆτ' οὐκ ἀλγυνεῖ; 230
 τοιαῦθ' ἐλίσσων ἥνυτον σχολῇ βραδύς,
 χούτως ὁδὸς βραχεῖα γίνεταί μακρά.
 τέλος γε μέντοι δεῦρ' ἐνίκησεν μολεῖν
 σοί· κεῖ τὸ μηδὲν ἐξερῶ, φράσω δ' ὅμως.
 τῆς ἐλπίδος γὰρ ἔρχομαι δεδραγμένος, 235
 τὸ μὴ παθεῖν ἂν ἄλλο πλὴν τὸ μόρσιμον.
 ΚΡ. τί δ' ἐστὶν ἀνθ' οὗ τήνδ' ἔχεις ἀθυμίαν;
 ΦΥ. φράσαι θέλω σοι πρῶτα τὰμαντοῦ· τὸ γὰρ
 πρᾶγμ' οὐτ' ἔδρας' οὐτ' εἶδον ὅστις ἦν ὁ δρῶν,
 οὐδ' ἂν δικαίως ἐς κακὸν πέσοιμί τι. 240
 ΚΡ. εὖ γε στοχάζει κάποφράγνυσαι κύκλω
 τὸ πρᾶγμα· δηλοῖς δ' ὥς τι σημανῶν νέον.
 ΦΥ. τὰ δεινὰ γάρ τοι προστίθισ' ὅκνον πολύν.
 ΚΡ. οὐκουν ἐρεῖς ποτ', εἴτ' ἀπαλλαχθεὶς ἄπει;
 ΦΥ. καὶ δὴ λέγω σοι. τὸν νεκρόν τις ἀρτίως 245

223 τάχους MSS.: σπουδῆς Arist. *Rhet.* 3. 14. § 11. 231 σχολῇ
 βραδύς MSS.: γρ. ταχύς S in marg. of L. 235 δεδραγμένος E (with
 φαρ superscr.), V³: πεπραγμένος L: πεφραγμένος x. 242 σημανῶν x:
 σημαίνων L.

θάψας βέβηκε καπὶ χρωτὶ διψίαν
κόνιν παλύνας καφαγιστεύσας ἅ χρή.

ΚΡ. τί φῆς; τίς ἀνδρῶν ἦν ὁ τολμήσας τάδε;

ΦΥ. οὐκ οἶδ'· ἐκεῖ γὰρ οὔτε του γενῆδος ἦν
πλήγμ', οὐ δικέλλης ἐκβολή· στύφλος δὲ γῆ 250
καὶ χέρσος, ἀρρῶξ οὐδ' ἐπημαξευμένη
τροχοῖσιν, ἀλλ' ἄσημος οὐργάτης τις ἦν.
ὅπως δ' ὁ πρῶτος ἡμῖν ἡμεροσκόπος
δείκνυσι, πᾶσι θαῦμα δυσχερὲς παρῆν.
ὁ μὲν γὰρ ἠφάνιστο, τυμβήρης μὲν οὔ, 255
λεπτῇ δ' ἄγος φεύγοντος ὥς ἐπῆν κόνις.
σημεῖα δ' οὔτε θηρὸς οὔτε του κυνῶν
ἐλθόντος, οὐ σπάσαντος ἐξεφαίνετο.
λόγοι δ' ἐν ἀλλήλοισιν ἐρρόθουν κακοί,
φύλαξ ἐλέγχων φύλακα· καὶ ἐγίγνετο 260
πληγῇ τελευτῶσ', οὐδ' ὁ κωλίσων παρῆν.
εἷς γὰρ τις ἦν ἕκαστος οὔξειργασμένος,
κοῦδεις ἐναργής, ἀλλ' ἔφευγε μὴ εἰδέναι.
ἡμεν δ' ἔτοιμοι καὶ μύδρους αἶρειν χεροῖν,
καὶ πῦρ διέρπειν, καὶ θεοὺς ὀρκωμοτεῖν 265
τὸ μῆτε δρᾶσαι μῆτε τῷ ξυνειδέναι
τὸ πρᾶγμα βουλεύσαντι μῆτ' εἰργασμένῳ.
τέλος δ', ὅτ' οὐδὲν ἦν ἐρευνῶσιν πλέον,
λέγει τις εἷς, ὃς πάντας ἐς πέδον κᾶρα
νεῦσαι φόβῳ προὔτρεψεν· οὐ γὰρ εἵχομεν 270
οὔτ' ἀντιφωνεῖν οὔθ' ὅπως δρῶντες καλῶς
πράξαιμεν. ἦν δ' ὁ μῦθος ὡς ἀνοιστέον
σοὶ τοῦργον εἴη τοῦτο κοῦχλ' κρυπτέον.
καὶ ταῦτ' ἐνίκα, καμὲ τὸν δυσδαίμονα
πάλος καθαιρεῖ τοῦτο τὰγαθὸν λαβεῖν. 275
πᾶρειμι δ' ἄκων οὐχ' ἐκούσιν, οἶδ' ὅτι·
στέργει γὰρ οὐδεὶς ἄγγελον κακῶν ἐπ' αὖν.

263 ἔφευγε τὸ μὴ εἰδέναι MSS.: corr. Erfurdt.

- ΧΟ. ἄναξ, ἐμοί τοι, μῆ' τι καὶ θεήλατον
τοῦργον τόδ', ἡ ξύννοια βουλεύει πάλαι.
- ΚΡ. παῦσαι, πρὶν ὀργῆς καὶ με μεστῶσαι λέγων, 280
μὴ 'φευρεθῆς ἄνους τε καὶ γέρων ἅμα.
λέγεις γὰρ οὐκ ἀνεκτά, δαίμονας λέγων
πρόνοϊαν ἴσχειν τοῦδε τοῦ νεκροῦ πέρι.
πότερον ὑπερτιμῶντες ὥς εὐεργέτην
ἔκρυπτον αὐτόν, ὅστις ἀμφικίονας 285
ναοὺς πυρώσων ἦλθε κἀναθήματα
καὶ γῆν ἐκείνων, καὶ νόμους διασκεδῶν;
ἦ τοὺς κακοὺς τιμῶντας εἰσορᾷς θεοὺς;
οὐκ ἔστιν. ἀλλὰ ταῦτα καὶ πάλαι πόλεως
ἄνδρες μόλις φέροντες ἐρρόθουν ἐμοί, 290
κρυφῇ κἀρα σείοντες, οὐδ' ὑπὸ ζυγῷ
λόφον δικαίως εἶχον, ὥς στέργειν ἐμέ.
ἐκ τῶνδε τούτους ἐξεπίσταμαι καλῶς
παρηγμένους μισθοῖσιν εἰργάσθαι τάδε.
οὐδὲν γὰρ ἀνθρώποισιν οἶον ἄργυρος 295
κακὸν νόμισμ' ἔβλασσε. τοῦτο καὶ πόλεις
πορθεῖ, τόδ' ἄνδρας ἐξανίστησιν δόμων·
τόδ' ἐκδιδάσκει καὶ παραλλάσσει φρένας
χρηστὰς πρὸς αἰσχρὰ πράγμαθ' ἴστασθαι βροτῶν·
πανουργίας δ' ἔδειξεν ἀνθρώποις ἔχειν 300
καὶ παντὸς ἔργου δυσσέβειαν εἰδέναι.
ὅσοι δὲ μισθαρνοῦντες ἦνυσαν τάδε,
χρόνῳ ποτ' ἐξέπραξαν ὥς δοῦναι δίκην.
ἀλλ' εἴπερ ἴσχει Ζεὺς ἔτ' ἐξ ἐμοῦ σέβας,
εἴ τοῦτ' ἐπίστασ', ὅρκιος δέ σοι λέγω, 305
εἰ μὴ τὸν αὐτόχειρα τοῦδε τοῦ τάφου
εὐρόντες ἐκφανεῖτ' ἐς ὀφθαλμοὺς ἐμούς,
οὐχ ὑμῖν "Αἰδης μῶνος ἀρκέσει, πρὶν ἂν
ζῶντες κρεμαστοὶ τήνδε δηλώσηθ' ὕβριν,

- ἴν' εἰδότες τὸ κέρδος ἔνθεν οἰστέον 310
 τὸ λοιπὸν ἀρπάξῃτε, καὶ μάθηθ' ὅτι
 οὐκ ἐξ ἅπαντος δεῖ τὸ κερδαίνειν φιλεῖν.
 ἐκ τῶν γὰρ αἰσχυρῶν λημμάτων τοὺς πλείονας
 ἀτωμένους ἴδοις ἢ ἢ σεσωσμένους.
 ΦΤ. εἰπεῖν τι δώσεις, ἢ στραφεῖς οὕτως ἴω; 315
 ΚΡ. οὐκ οἶσθα καὶ νῦν ὥς ἀνιαρῶς λέγεις;
 ΦΤ. ἐν τοῖσιν ὥσιν ἢ ἢ πὶ τῇ ψυχῇ δάκνει;
 ΚΡ. τί δὲ ῥυθμιζεις τὴν ἐμὴν λύπην ὅπου;
 ΦΤ. ὁ δρῶν σ' ἀνιᾷ τὰς φρένας, τὰ δ' ὦτ' ἐγώ.
 ΚΡ. οἴμ' ὥς λάλημα δῆλον ἐκπεφυκὸς εἶ. 320
 ΦΤ. οὐκουν τό γ' ἔργου τοῦτο ποιήσας ποτέ.
 ΚΡ. καὶ ταῦτ' ἐπ' ἀργύρῳ γε τὴν ψυχὴν προδούς.
 ΦΤ. φεῦ.
 ἦ δεινόν, ᾧ δοκεῖ γε, καὶ ψευδῇ δοκεῖν.
 ΚΡ. κόμψευέ νυν τὴν δόξαν· εἰ δὲ ταῦτα μὴ
 φανεῖτέ μοι τοὺς δρῶντας, ἐξερεῖθ' ὅτι 325
 τὰ δειλὰ κέρδη πημονὰς ἐργάζεται.
 ΦΤ. ἀλλ' εὐρεθείη μὲν μάλιστ'· ἐὰν δέ τοι
 ληφθῇ τε καὶ μὴ, τοῦτο γὰρ τύχῃ κρινεῖ,
 οὐκ ἔσθ' ὅπως ὄψει σὺ δεῦρ' ἐλθόντα με·
 καὶ νῦν γὰρ ἐκτὸς ἐλπίδος γνώμης τ' ἐμῆς 330
 σωθεῖς ὀφείλω τοῖς θεοῖς πολλὴν χάριν.
 στρ α'. ΧΟ. πολλὰ τὰ δεινὰ κούδεν ἀνθρώπου δεινότερον
 πέλει·
 2 τοῦτο καὶ πολιοῦ πέραν πόντου χειμερίῳ νότῳ 335
 3 χωρεῖ, περιβρυχίοισιν
 4 περῶν ὑπ' οἷσμασιν·
 5 θεῶν τε τὰν ὑπερτάταν, Γᾶν

318 δὲ r: δαι L. 321 τό γ' Reiske: τόδ' MSS. 323 ᾧ δοκεῖ L.
 (with ἦν and η written over ᾧ and εἰ by the first hand): ἦν δοκεῖ r.
 326 τὰ δεινὰ L, vulg: γρ. τὰ δειλὰ S in L.

6 ἄφθιτον, ἀκαμάτῃσιν ἀποτρύεται,
7 ἱλλομένων ἀρότρων ἔτος εἰς ἔτος, 340
8 ἱππείῳ γένει πολεύων.

ἀντ. α'. κουφονόων τε φῦλον ὀρνίθων ἀμφιβαλὼν ἄγει 343
2 καὶ θηρῶν ἀγρίων ἔθνη πόντου τ' εἰναλίαν
φύσιν 345
3 σπείραισι δικτυοκλώστοις,
4 περιφραδῆς ἀνὴρ·
5 κρατεῖ δὲ μηχαναῖς ἀγραύλου
6 θηρὸς ὀρεσσιβάτα, λασιαύχενά θ' 350
7 ἵππον ὀχμάζεται ἀμφὶ λόφον ζυγῶν,
8 οὐρειόν τ' ἀκμῆτα ταῦρον.

στρ. β'. καὶ φθέγμα καὶ ἀνεμόεν 354
2 φρόνημα καὶ ἀστυνόμους ὀργὰς ἐδιδάξατο καὶ
δυσαύλων
3 πάγων ἐναίθρεια καὶ δύσομβρα φεύγειν βέλη,
4 παντοπόρος· ἄπορος ἐπ' οὐδὲν ἔρχεται 360
5 τὸ μέλλον· "Αἶδα μόνον φεῦξιν οὐκ ἐπάξεται·
6 νόσων δ' ἀμηχάνων φυγὰς συμπέρφρασται

ἀντ. β'. σοφόν τι τὸ μηχανόεν 365
2 τέχνας ὑπὲρ ἐλπίδ' ἔχων τοτὲ μὲν κακόν, ἄλλοτ'
ἐπ' ἐσθλὸν ἔρπει·
3 νόμους γεραίρων χθονὸς θεῶν τ' ἔνορκον δίκαιν,
4 ὑψίπολις· ἄπολις, ὅτῳ τὸ μὴ καλὸν 370
5 ξύνεστι τόλμας χάριν. μήτ' ἐμοὶ παρέστιος
6 γένοιτο μήτ' ἴσον φρονῶν, ὃς τάδ' ἔρδει. 375

339 f. γρ. ἀποτρύεται ἱλλομένων S in marg. of L. ἀποτρύετ' ἀπλομένων L (AΠA having become AΠA). ἀπλωμένων, εἰλωμένων, or παλλομένων r.
351 ὀχμάζεται G. Schöne: ἔξεται L: ἀξεται r.—ἀμφὶ λόφον ζυγῶ Schöne and Franz (ζυγῶν J. W. Donaldson): ἀμφιλόφον ζυγόν MSS. 357 ἐν-
αίθρεια Helmke: αἰθρία MSS. 368 γεραίρων Reiske: παρείρων MS.

ἐς δαϊμόνιον τέρας ἀμφινοῶ
 τόδε· πῶς εἰδὼς ἀντιλογήσω
 τήνδ' οὐκ εἶναι παῖδ' Ἀντιγόνην;
 ὦ δύστηνος
 καὶ δυστήνου πατρὸς Οἰδιπόδα, 380
 τί ποτ'; οὐ δὴ που σέ γ' ἀπιστοῦσαν
 τοῖς βασιλείοισιν ἄγουσι νόμοις
 καὶ ἐν ἀφροσύνῃ καθελόντες;

ΦΥ. ἥδ' ἔστ' ἐκείνη τοῦργον ἢ 'ξειργασμένη·
 τήνδ' εἵλομεν θάπτουσαν. ἀλλὰ ποῦ Κρέων; 385

ΧΟ. ὄδ' ἐκ δόμων ἄψορρος ἐς δέον περᾶ.

ΚΡ. τί δ' ἔστι; ποία ξύμμετρος προὔβην τύχῃ;

ΦΥ. ἄναξ, βροτοῖσιν οὐδέν ἔστ' ἀπώμοτον·
 ψεύδει γὰρ ἢ 'πίνοια τὴν γνώμην· ἐπεὶ
 σχολῇ ποθ' ἤξειν δεῦρ' ἂν ἐξηύχουν ἐγώ, 390
 ταῖς σαῖς ἀπειλαῖς, αἷς ἐχειμάσθην τότε·
 ἀλλ' ἢ γὰρ ἐκτὸς καὶ παρ' ἐλπίδας χαρὰ
 ἔοικεν ἄλλῃ μῆκος οὐδὲν ἡδονῇ,
 ἥκω, δι' ὄρκων καίπερ ὦν ἀπώμοτος,
 κόρην ἄγων τήνδ', ἢ καθηρέθῃ τάφον 395
 κοσμοῦσα. κλῆρος ἐνθάδ' οὐκ ἐπάλλετο,
 ἀλλ' ἔστ' ἐμὸν θοῦρμαιον, οὐκ ἄλλον, τόδε.
 καὶ νῦν, ἄναξ, τήνδ' αὐτός, ὡς θέλεις, λαβὼν
 καὶ κρῖνε καξέλεγχ'· ἐγὼ δ' ἐλεύθερος
 δίκαιός εἰμι τῶνδ' ἀπηλλάχθαι κακῶν. 400

ΚΡ. ἄγεις δὲ τήνδε τῷ τρόπῳ πόθεν λαβὼν;

ΦΥ. αὕτη τὸν ἄνδρ' ἔθαπτε· παντ ἐπίστασαι.

ΚΡ. ἦ καὶ ξυνίης καὶ λέγεις ὀρθῶς ἃ φής;

382 βασιλείοις L (whence Boeckh conj. ἀπάγουσι): corr. Triclinius.
 384 ἢ om. L. 386 εἰς δέον r: εἰς μέσον L. 387 ξύμμετρος
 ἐξέβην L (with προύβην superscr. by S): ποία ξύμμετρος προύβη τύχῃ r.
 395 καθηρέθῃ anon. in *Class. Journ.* xvii. 58: καθευρέθῃ L, vulg.

- ΦΥ. ταύτην γ' ἰδὼν θάπτουσαν ὃν σὺ τὸν νεκρὸν
ἀπείπας. ἄρ' ἔνδηλα καὶ σαφῇ λέγω; 405
- ΚΡ. καὶ πῶς ὁράται ἀπίληπτος ἡρέθη;
- ΦΥ. τοιοῦτον ἦν τὸ πρᾶγμ'. ὅπως γὰρ ἤκομεν,
πρὸς σοῦ τὰ δεῖν' ἐκεῖν' ἐπηπειλημένοι,
πᾶσαν κόνιν σήραντες ἢ κατεῖχε τὸν
νέκυν, μυδῶν τε σῶμα γυμνώσαντες εὖ, 410
καθήμεθ' ἄκρων ἐκ πάγων ὑπήνεμοι,
ὁσμὴν ἀπ' αὐτοῦ μὴ βάλῃ πεφευγότες,
ἐγερτὶ κινῶν ἄνδρ' ἀνὴρ ἐπιρρόθοις
κακοῖσιν, εἴ τις τοῦδ' ἀκηδήσοι πόνου.
χρόνον τὰδ' ἦν τοσοῦτον, ἔστ' ἐν αἰθέρι 415
μέσῳ κατέστη λαμπρὸς ἡλίου κύκλος
καὶ καὺμ' ἔθαλπε· καὶ τότε' ἐξαίφνης χθονὸς
τυφῶς αἰέρας σκηπτόν, οὐράνιον ἄχος,
πίμπλησι πεδίον, πᾶσαν αἰκίζων φόβην
ὕλης πεδιάδος, ἐν δ' ἐμεστώθη μέγας 420
αἰθέρ· μύσαντες δ' εἴχομεν θείαν νόσον.
καὶ τοῦδ' ἀπαλλαγέντος ἐν χρόνῳ μακρῷ,
ἡ παῖς ὁράται, ἀνακωκύνει πικρᾶς
ὄρνιθος ὀξὺν φθόγγον, ὡς ὅταν κενῆς
εὐνῆς νεοσσῶν ὀρφανὸν βλέψῃ λέχος· 425
οὕτω δὲ χαῦτη, ψιλὸν ὡς ὁρᾷ νέκυν,
γόοισιν ἐξώμωξεν, ἐκ δ' ἀρὰς κακὰς
ἡρᾶτο τοῖσι τοῦργον ἐξεργασμένοις.
καὶ χερσὶν εὐθὺς διψίαν φέρει κόνιν,
ἐκ τ' εὐκροτήτου χαλκέας ἄρδην πρόχου 430
χοαῖσι τρισπόνδοισι τὸν νέκυν στέφει.
χῆμεῖς ἰδόντες ἰέμεσθα, σὺν δέ νιν
θηρώμεθ' εὐθὺς οὐδὲν ἐκπεπληγμένην·
καὶ τὰς τε πρόσθεν τὰς τε νῦν ἡλέγχομεν
πράξεις· ἄπαρνος δ' οὐδενὸς καθίστατο, 435

ἄμ' ἠδέως ἔμοιγε κάλγεινῶς ἅμα.
 τὸ μὲν γὰρ αὐτὸν ἐκ κακῶν πεφευγέναι
 ἥδιστον· ἐς κακὸν δὲ τοὺς φίλους ἄγειν
 ἀλγεινόν. ἀλλὰ πάντα ταῦθ' ἥσσω λαβεῖν
 ἐμοὶ πέφυκε τῆς ἐμῆς σωτηρίας.

440

ΚΡ. σὲ δὴ, σὲ τὴν νεύουσαν ἐς πέδον κára,
 φῆς, ἣ καταρνεῖ μὴ δεδρακέναι τάδε;

ΑΝ. καὶ φημὶ δρᾶσαι κούκ ἀπαρνοῦμαι τὸ μῆ.

ΚΡ. σὺ μὲν κομίζοις ἂν σεαυτὸν ἣ θέλεις
 ἔξω βαρείας αἰτίας ἐλεύθερον·

445

σὺ δ' εἰπέ μοι μὴ μῆκος, ἀλλὰ συντόμως,
 ἤδησθα κηρυχθέντα μὴ πράσσειν τάδε;

ΑΝ. ἤδη· τί δ' οὐκ ἔμελλον; ἐμφανῆ γὰρ ἦν.

ΚΡ. καὶ δῆτ' ἐτόλμας τούσδ' ὑπερβαίνειν νόμους;

ΑΝ. οὐ γάρ τί μοι Ζεὺς ἦν ὁ κηρύξας τάδε,
 οὐδ' ἣ ξύννοικος τῶν κάτω θεῶν Δίκη
 τοιούσδ' ἐν ἀνθρώποισιν ὥρισεν νόμους·

450

οὐδὲ σθένειν τοσοῦτον φόμπην τὰ σὰ
 κηρύγμαθ', ὥστ' ἄγραπτα κἀσφαλῇ θεῶν
 νόμιμα δύνασθαι θνητὸν οὐθ' ὑπερδραμεῖν·

455

οὐ γάρ τι νῦν γε κἀχθές, ἀλλ' αἰεί ποτε
 ζῇ ταῦτα, κούδεις οἶδεν ἐξ ὅτου ἴφανε.

τούτων ἐγὼ οὐκ ἔμελλον, ἀνδρὸς οὐδενὸς
 φρόνημα δεῖσας, ἐν θεοῖσι τὴν δίκην

δώσειν. θανουμένη γὰρ ἐξῆδη, τί δ' οὐ;

460

κεῖ μὴ σὺ προῦκήρυξας· εἰ δὲ τοῦ χρόνου
 πρόσθεν θανοῦμαι, κέρδος αὐτ' ἐγὼ λέγω.

ὅστις γὰρ ἐν πολλοῖσιν, ὡς ἐγώ, κακοῖς
 ζῇ, πῶς ὁδ' οὐχὶ κατθανὼν κέρδος φέρει;

οὕτως ἔμοιγε τοῦδε τοῦ μόρου τυχεῖν
 παρ' οὐδὲν ἄλλος· ἀλλ' ἄν, εἰ τὸν ἐξ ἐμῆς

465

436 ἄμ' Dindorf: ἀλλ' MSS.

447 ἦδεις τὰ MSS.: corr. Cobet.

452 τοιούσδ'...ὥρισεν Valckenaer: οἱ τούσδ'...ὥρισαν MSS.

μητρὸς θανόντ' ἄθ' ἄπτον ἡνσχόμην νέκυν,
 κείνοις ἂν ἤλγουν· τοῖσδε δ' οὐκ ἀλγύνομαι.
 σοὶ δ' εἰ δοκῶ νῦν μῶρα δρῆσα τυγχάνειν,
 σχεδόν τι μῶρῳ μωρίαν ὀφλισκάνω.

470

ΧΟ. δηλοῖ τὸ γέννημ' ὦμόν ἐξ ὦμοῦ πατρὸς
 τῆς παιδός· εἵκειν δ' οὐκ ἐπίσταται κακοῖς.

ΚΡ. ἀλλ' ἴσθι τοι τὰ σκλήρ' ἄγαν φρονήματα
 πίπτειν μάλιστα, καὶ τὸν ἐγκρατέστατον
 σίδηρον ὅπτον ἐκ πυρὸς περισκελῇ

475

θραυσθέντα καὶ ῥαγέντα πλείστ' ἂν εἰσίδοις·
 σμικρῷ χαλινῷ δ' οἶδα τοὺς θυμουμένους
 ἵππους καταρτυθέντας· οὐ γὰρ ἐκπέλει
 φρονεῖν μέγ' ὅστις δοῦλός ἐστι τῶν πέλας.

480

αὕτη δ' ὑβρίζειν μὲν τότ' ἐξηπίστατο,
 νόμους ὑπερβαίνουσα τοὺς προκειμένους·
 ὕβρις δ', ἐπεὶ δέδρακεν, ἦδε δευτέρα,
 τούτοις ἐπαυχεῖν καὶ δεδρακυῖαν γελᾶν.

ἦ νῦν ἐγὼ μὲν οὐκ ἀνὴρ, αὕτη δ' ἀνὴρ,
 εἰ ταῦτ' ἀνατὶ τῇδε κείσεται κράτη.

485

ἀλλ' εἴτ' ἀδελφῆς εἴθ' ὀμαιμονεστέρα
 τοῦ παντὸς ἡμῖν Ζηνὸς ἐρκείου κυρεῖ,
 αὐτὴ τε χῆ ξύναιμος οὐκ ἀλύξετον
 μόρου κακίστου· καὶ γὰρ οὖν κεινὴν ἴσου
 ἐπαιτιῶμαι τοῦδε βουλευσai τάφου.

490

καὶ νιν καλεῖτ'· ἔσω γὰρ εἶδον ἀρτίως
 λυσσῶσαν αὐτὴν οὐδ' ἐπήβολον φρενῶν·
 φιλεῖ δ' ὁ θυμὸς ἑπρόσθεν ἡρῆσθαι κλοπεὺς
 τῶν μηδὲν ὀρθῶς ἐν σκότῳ τεχνωμένων.

μισῶ γε μέντοι χῶταν ἐν κακοῖσί τις

495

ἀλούς ἔπειτα τοῦτο καλλύνειν θέλῃ.

ΑΝ. θέλεις τι μείζον ἢ κατακτεῖναί μ' ἐλών;

467 ἡνσχόμην A: ἡίσχόμην L (ἡνεσχόμην and ἡνειχόμην r). ἥσχυαν
 κύνες conj. Semitelos. 486 ὀμαιμονεστέρα Lc, -ais L¹: -as r, vulg.

ΚΡ. ἐγὼ μὲν οὐδέν· τοῦτ' ἔχων ἵπαντ' ἔχω.

ΑΝ. τί δῆτα μέλλεις; ὥς ἐμοὶ τῶν σῶν λύγων
ἀρεστὸν οὐδέν, μηδ' ἀρεσθείη ποτέ. 500
οὕτω δὲ καὶ σοὶ τὰμ' ἀφανδάνοντ' ἔφν.
καίτοι πόθεν κλέος γ' ἂν εὐκλεέστερον
κατέσχον ἢ τὸν αὐτάδελφον ἐν τάφῳ
τιθείσα; τούτοις τοῦτο πᾶσιν ἀνδάνειν
λέγοιτ' ἂν, εἰ μὴ γλῶσσαν ἐγκλήῃ φόβος. 505
ἀλλ' ἡ τυραννὶς πολλὰ τ' ἄλλ' εὐδαιμονεῖ
κᾶῤῥεστιν αὐτῇ δρᾶν λέγειν θ' ἂ βούλεται.

ΚΡ. σὺ τοῦτο μούνη τῶνδε Καδμείων ὀράς.

ΑΝ. ὀρώσι χούτοι· σοὶ δ' ὑπὶλλουσιν στόμα.

ΚΡ. σὺ δ' οὐκ ἐπαιδεῖ, τῶνδε χωρὶς εἰ φρονεῖς; 510

ΑΝ. οὐδέν γάρ αἰσχρὸν τοὺς ὁμοσπλάγχχους σέβειν.

ΚΡ. οὐκουν ὄμαιμος χῶ καταντίον θανών;

ΑΝ. ὄμαιμος ἐκ μιᾶς τε καὶ ταύτου πατρός.

ΚΡ. πῶς δῆτ' ἐκείνῳ δυσσεβῇ τιμᾶς χάριν;

ΑΝ. οὐ μαρτυρήσει ταῦθ' ὁ καταθανὼν ἱέκυς. 515

ΚΡ. εἴ τοί σφε τιμᾶς ἐξ ἴσου τῷ δυσσεβεῖ.

ΑΝ. οὐ γάρ τι δοῦλος, ἀλλ' ἀδελφὸς ὤλετο.

ΚΡ. πορθῶν δὲ τήνδε γῆν· ὁ δ' ἀντιστὰς ὑπὲρ.

ΑΝ. ὅμως ὃ γ' Ἄιδης τοὺς νόμους τούτους ποθεῖ.

ΚΡ. ἀλλ' οὐχ ὁ χρηστός τῷ κακῷ λαχεῖν ἴσους. 520

ΑΝ. τίς οἶδεν εἰ κάτωθεν εὐαγῇ τάδε;

ΚΡ. οὗτοι ποθ' οὐχθρός, οὐδ' ὅταν θάνῃ, φίλος.

ΑΝ. οὗτοι συνέχθειν, ἀλλὰ συμφιλεῖν ἔφυν.

ΚΡ. κάτω νυν ἐλθοῦς, εἰ φιλητέον, φίλει
κείνους· ἐμοῦ δὲ ζῶντος οὐκ ἄρξει γυνή. 525

ΧΟ. καὶ μὴν πρὸ πυλῶν ἥδ' Ἰσμήνῃ,

504 ἀνδάνειν A: ἀνδάνει L, vulg. 505 ἐγκλήῃ Schaefer:
ἐγκλείσοι L: ἐγκλήσοι or ἐκκλείσοι r. 518 πορθῶν δὲ L, vulg.:
πορθῶν γε r. 520 ἴσους conj. Nauck (who however prefers ἴσα): ἴσος
MSS. 521 γρ. κάτωθεν S in L: κάτω'στὴν MSS.

φιλάδελφα κάτω δάκρυ' εἰβομένη·
νεφέλη δ' ὀφρύων ὕπερ αἱματόεν
ρέθος αἰσχύνει,
τέγγουσ' εὐῶπα παρειάν.

530

ΚΡ. σὺ δ', ἥ κατ' οἴκους ὡς ἔχιδν' ὑφειμένη
λήθουσά μ' ἐξέπινες, οὐδ' ἐμάνθανον
τρέφων δύ' ἄτα κάπαναστάσεις θρόνων,
φέρ', εἰπὲ δὴ μοι, καὶ σὺ τοῦδε τοῦ τάφου
φήσεις μετασχεῖν, ἥ ἔξομεῖ τὸ μὴ εἰδέναι;

535

ΙΣ. δέδρακα τοῦργον, εἶπερ ἦδ' ὁμορροθεῖ,
καὶ ξυμμετίσχω καὶ φέρω τῆς αἰτίας.

ΑΝ. ἀλλ' οὐκ ἐάσει τοῦτό γ' ἡ δίκη σ', ἐπεὶ
οὔτ' ἠθέλησας οὔτ' ἐγὼ κοινωσάμην.

ΙΣ. ἀλλ' ἐν κακοῖς τοῖς σοῖτιν οὐκ αἰσχύνομαι
ξύμπλουν ἐμαυτὴν τοῦ πάθους ποιουμένη.

540

ΑΝ. ὦν τοῦργον, "Αἰδης χοῖ κάτω ξυνίστορες·
λόγοις δ' ἐγὼ φιλοῦσαν οὐ στέργω φίλην.

ΙΣ. μήτοι, κασιγνήτη, μ' ἀτιμάσης τὸ μὴ οὐ
θανεῖν τε σὺν σοὶ τὸν θανόντα θ' ἀγνίσαι.

545

ΑΝ. μή μοι θάνης σὺ κοινά, μηδ' ἂ μὴ ἴθιγες
ποιοῦ σεαυτῆς· ἀρκέσω θυήσκουσ' ἐγώ.

ΙΣ. καὶ τίς βίος μοι σοῦ λελειμμένη φίλος;

ΑΝ. Κρέοντ' ἐρώτα· τοῦδε γὰρ σὺ κηδεμών.

ΙΣ. τί ταῦτ' ἀνιᾶς μ', οὐδὲν ὠφελουμένη;

550

ΑΝ. ἀλγοῦσα μὲν δῆτ', εἰ γελῶ γ', ἐν σοὶ γελῶ.

ΙΣ. τί δῆτ' ἂν ἀλλὰ νῦν σ' ἔτ' ὠφελοῖμ' ἐγώ;

ΑΝ. σῶσον σεαυτήν· οὐ φθονῶ σ' ὑπεκφυγεῖν.

ΙΣ. οἴμοι τάλαινα, κάμπλάκω τοῦ σοῦ μόρου;

ΑΝ. σὺ μὲν γὰρ εἴλου ζῆν, ἐγὼ δὲ κατθανεῖν.

555

ΙΣ. ἀλλ' οὐκ ἐπ' ἀρρήτοις γε τοῖς ἐμοῖς λόγοις.

527 δάκρυ' εἰβομένη Triclinius: δάκρυα λειβόμενα L (λειβομένα or -η r). 535 τὸ μ' εἰδέναι L (τό made from τὸ). 551 γελῶ γ' Heath: γελῶτ' L, γέλωτ' r.

- ΑΝ. καλῶς σὺ μὲν τοῖς, τοῖς δ' ἐγὼ 'δόκουν φρονεῖν.
 ΙΣ. καὶ μὴν ἴση νῶν ἐστὶν ἡ 'ξαμαρτία.
 ΑΝ. θάρσει· σὺ μὲν ζῆς, ἡ δ' ἐμὴ ψυχὴ πάλαι
 τέθνηκεν, ὥστε τοῖς θανούσιν ὠφελεῖν. 560
 ΚΡ. τῷ παιδε φημὶ τῷδε τὴν μὲν ἀρτίως
 ἄνουν πεφάνθαι, τὴν δ' ἀφ' οὗ τὰ πρῶτ' ἔφυ.
 ΙΣ. οὐ γὰρ ποτ', ὦναξ, οὐδ' ὅς ἂν βλάβστη μένει
 νοὺς τοῖς κακῶς πράσσουσιν, ἀλλ' ἐξίσταται.
 ΚΡ. σοὶ γοῦν, ὅθ' εἴλου σὺν κακοῖς πράσσειν κακά. 565
 ΙΣ. τί γὰρ μόνη μοι τῆσδ' ἄτερ βιώσιμον;
 ΚΡ. ἀλλ' ἦδε μέντοι μὴ λέγ'. οὐ γὰρ ἔστ' ἔτι.
 ΙΣ. ἀλλὰ κτενεῖς νυμφεῖα τοῦ σαυτοῦ τέκνου;
 ΚΡ. ἀρώσιμοι γὰρ χυτέρων εἰσὶν γύαι.
 ΙΣ. οὐχ ὥς γ' ἐκείνῳ τῇδε τ' ἦν ἡρμοσμένα. 570
 ΚΡ. κακὰς ἐγὼ γυναῖκας νύεσι στυγῶ.
 ΑΝ. ὦ φίλταθ' Αἴμον, ὥς σ' ἀτιμάζει πατήρ.
 ΚΡ. ἄγαν γε λυπεῖς καὶ σὺ καὶ τὸ σὸν λέχος.
 ΧΟ. ἡ γὰρ στερήσεις τῆσδε τὸν σαυτοῦ γόνον;
 ΚΡ. "Αἰδης ὁ παύσων τοῖσδε τοὺς γάμους ἐμοί. 575
 ΧΟ. δεδογμέν', ὥς ἔοικε, τήνδε κατθανεῖν.
 ΚΡ. καὶ σοί γε κἀμοί. μὴ τριβὰς ἔτ', ἀλλὰ νιν
 κομίζετ' εἴσω, δμῶες· ἐκ δὲ τοῦδε χρὴ
 γυναῖκας εἶναι τάσδε μὴδ' ἀνειμένας.
 φείγουσι γάρ τοι χοί θρασεῖς, ὅταν πέλας 580
 ἦδη τὸν "Αἰδην εἰσορῶσι τοῦ βίου.
- στρ. α'. ΧΟ. εὐδαίμονες οἷσι κακῶν ἄγευστος αἰών.
 2 οἷς γὰρ ἂν σεισθῇ θεόθεν δόμος, ἄτας
 3 οὐδὲν ἐλλείπει, γενεᾶς ἐπὶ πλήθος ἔρπον· 585

557 μὲν τοῖς A: μὲν τοι L. 567 μέντοι Brunck: μέν σοι L,
 vulg.: μέν τοι σοι E. 572 Given in the Aldine ed. (1502 A.D.) to
 Antigone; in the MSS., to Ismene. 574 Given by Boeckh to the
 Chorus; in the MSS., to Ismene. 576 Given in L to the Chorus; in
 most of the later MSS., to Ismene.

4 ὅμοιον ὥστε ποντίαις οἶδμα δυσπνόοις ὅταν
 5 Θρήσσαισιν ἔρεβος ἵφαλον ἐπιδράμη πνοαῖς,
 6 κυλίνδει βυσσίθεν κελαινὰν θίνα, καὶ 590
 7 δυσάνεμοι στόνῳ βρέμουσιν ἀντιπλήγες ἀκταί.

ἀντ. α'. ἀρχαῖα τὰ Λαβδακιδᾶν οἴκων ὀρώμαι 593
 2 πῆματα φθιτῶν ἐπὶ πῆμασι πέπτοντ', 595
 3 οὐδ' ἀπαλλάσσει γενεὰν γένος, ἀλλ' ἐρείπει
 4 θεῶν τις, οὐδ' ἔχει λύσιν. νῦν γὰρ ἐσχάτας ὑπὲρ
 5 ρίζας δ' τέτατο φάος ἐν Οἰδίπου δόμοις, 600
 6 κατ' αὖ νιν φοινία θεῶν τῶν νερτέρων
 7 ἀμᾶ κόνις, λόγου τ' ἄνοια καὶ φρενῶν ἐρινύς.

στρ. β'. τεάν, Ζεῦ, δύνασιν τίς ἀνδρῶν ὑπερβασία κατὰ-
 σχοι; 605
 2 τὰν οὐθ' ὕπνος αἰρεῖ ποθ' ὁ πάντ' ἀγρεύων,
 3 οὔτε θεῶν ἄκματοι μῆνες, ἀγήρως δὲ χρόνῳ
 4 δυνάστας κατέχεις Ὀλύμπου μαρμαρόεσσαν αἵ-
 γλαν. 610
 5 τό τ' ἔπειτα καὶ τὸ μέλλον
 6 καὶ τὸ πρὶν ἐπαρκέσει
 7 νόμος ὅδ'· οὐδὲν ἔρπει
 8 θνατῶν βιότῳ πάμπολύ γ' ἐκτὸς ἄτας.

ἀντ. β'. ἃ γὰρ δὴ πολὺπλαγκτος ἐλπίς πολλοῖς μὲν ὄνασις
 ἀνδρῶν, 616
 2 πολλοῖς δ' ἀπάτα κουφονόων ἐρώτων·
 3 εἰδοῖτι δ' οὐδὲν ἔρπει, πρὶν πυρὶ θερμῷ πόδα τις

591 δυσάνεμοι Bergk: δυσάνεμον MSS. 595 φθιτῶν Dindorf:
 φθιμένων MSS. 600 δ add. Hermann. 602 κόνις MSS.: κοπίς
 conj. J. Jortin, Askew, Reiske. 606 πάντ' ἀγρεύων J.: παντογῆρως L,
 vulg.: πανταγῆρως A. 607 οὔτε θεῶν ἄκμητοι Hermann: οὔτ' ἀκάματοι
 θεῶν MSS. 614 πάμπολύ γ' Heath: πάμπολις L, vulg. (πάμπολιν Vat.,
 made from πάμπολυν).

4 προσαύση. σοφία γὰρ ἔκ του κλεινὸν ἔπος πέ-
φανται, 621

5 τὸ κακὸν δοκεῖν ποτ' ἐσθλὸν

6 τῷδ' ἔμμεν ὄτῳ φρένας

7 θεὸς ἄγει πρὸς ἄταν·

8 πράσσει δ' ὀλίγιστον χρόνον ἐκτὸς ἄτας. 625

ὅδε μὴν Αἴμων, παίδων τῶν σῶν

νέατον γέννημ'· ἄρ' ἀχνύμενος

τῆς μελλογάμου

τάλιδος ἥκει μόρον Ἀντιγόνης,

ἀπάτας λεχέων ὑπεραλγῶν; 630

ΚΡ. τάχ' εἰσόμεσθα μάντεων ὑπέρτερον.
ὦ παῖ, τελείαν ψῆφον ἄρα μὴ κλύων
τῆς μελλονύμφου πατρὶ λυσσαίνων πάρει;
ἢ σοὶ μὲν ἡμεῖς πανταχῇ δρῶντες φίλοι;

ΑΙΜΩΝ.

πάτερ, σὸς εἰμι· καὶ σύ μοι γνώμας ἔχων 635

χρηστὰς ἀπορθοῖς, αἷς ἔγωγ' ἐφέψομαι.

ἐμοὶ γὰρ οὐδεὶς ἀξιώσεται γάμος

μείζων φέρεσθαι σοῦ καλῶς ἡγουμένου.

ΚΡ. οὕτω γάρ, ὦ παῖ, χρὴ διὰ στέρνων ἔχειν,
γνώμης πατρώας πάντ' ὅπισθεν ἐστάναι. 640

τούτου γὰρ οὐνεκ' ἄνδρες εὐχονται γούνας

κατηκόους φύσαντες ἐν δόμοις ἔχειν,

ὥς καὶ τὸν ἐχθρὸν ἀνταμύνονται κακοῖς,

καὶ τὸν φίλον τιμῶσιν ἐξ ἴσου πατρί.

ὅστις δ' ἀνωφέλητα φιτεύει τέκνα, 645

625 ὀλιγοστὸν γ (ὀλιγοστὸν L.): corr. Bergk. 628 f. τῆς μελλογάμου
νύμφης | τάλιδος MSS.: corr. Brunck. (Triclinius del. τῆς μελλογάμου
νύμφης.) 637 ἀξιώσεται Musgrave: ἀξίως ἔσται L, vulg. 645 φυ-
τεύει MSS.: corr. Brunck.

τί τόνδ' ἂν εἴποις ἄλλο πλὴν αὐτῷ πόνους
 φύσαι, πολὺν δὲ τοῖσιν ἐχθροῖσιν γέλων;
 μή νῦν ποτ', ὦ παῖ, τὰς φρένας γ' ὑφ' ἡδονῆς
 γυναικὸς οὐνεκ' ἐκβάλης, εἰδὼς ὅτι
 ψυχρὸν παραγκάλισμα τοῦτο γίγνεται, 650
 γυνὴ κακὴ ξύνευνος ἐν δόμοις. τί γὰρ
 γένοιτ' ἂν ἔλκος μεῖζον ἢ φίλος κακός;
 ἀλλὰ πτύσας ὥσεί τε δυσμενὴ μέθες
 τὴν παῖδ' ἐν "Αἰδου τήνδε νυμφεύειν τινί.
 ἐπεὶ γὰρ αὐτὴν εἶλον ἐμφανῶς ἐγὼ 655
 πόλεως ἀπιστήσασαν ἐκ πάσης μόνην,
 ψευδῇ γ' ἐμαυτὸν οὐ καταστήσω πόλει,
 ἀλλὰ κτενῶ. πρὸς ταῦτ' ἐφυμνείτω Δία
 ξύναιμον· εἰ γὰρ δὴ τά γ' ἐγγενῇ φύσει
 ἄκοσμα θρέψω, κάρτα τοὺς ἔξω γένους. 660
 ἐν τοῖς γὰρ οἰκείοισιν ὅστις ἔστ' ἀνὴρ
 χρηστός, φανεῖται καὶ πόλει δίκαιος ὢν·
 ὅστις δ' ὑπερβὰς ἢ νόμους βιάζεται,
 ἢ τοῦπιτάσσειν τοῖς κρατύνουσιν νοεῖ,
 οὐκ ἔστ' ἐπαίνου τοῦτον ἐξ ἐμοῦ τυχεῖν. 665
 ἀλλ' ὅν πόλις στήσειε, τοῦδε χρὴ κλύειν
 καὶ σμικρὰ καὶ δίκαια καὶ τ' ἀναντία·
 καὶ τοῦτον ἂν τὸν ἄνδρα θαρσοίην ἐγὼ
 καλῶς μὲν ἄρχειν, εἴ δ' ἂν ἄρχεσθαι θέλειν,
 δορός τ' ἂν ἐν χειμῶνι προστεταγμένον 670
 μένειν δίκαιον ἀγαθὸν παραστάτην.
 ἀναρχίας δὲ μεῖζον οὐκ ἔστιν κακόν.
 αὕτη πόλεις ὄλλυσιν, ἥδ' ἀναστάτους
 οἴκους τίθησιν· ἥδε συμμάχου δορός
 τροπὰς καταρρήγνυσιν· τῶν δ' ὀρθομένων 675
 σῶζει τὰ πολλὰ σώμαθ' ἢ πειθαρχία.

648 φρένας γ'] γ' add. Triclinius. 659 τά γ' Erfurdt: τάτ' L (τάδ' r).

674 συμμάχου Reiske, Bothe: συμμαχῆ L: σὺν μάχῃ r.

οὕτως ἀμυντέ ἐστὶ τοῖς κοσμουμένοις,
 κοῦτοι γυναικὸς οὐδαμῶς ἡσσητέα.
 κρεῖσσον γάρ, εἴπερ δεῖ, πρὸς ἀνδρὸς ἐκπεσεῖν,
 κοῦκ ἂν γυναικῶν ἡσσονες καλοῖμεθ' ἄν. 680

ΧΟ. ἡμῖν μὲν, εἰ μὴ τῷ χρόνῳ κεκλέμμεθα,
 λέγειν φρονούντως ὧν λέγεις δοκεῖς πέρι.
 ΑΙ. πᾶτερ, θεοὶ φύουσιν ἀνθρώποις φρένας,
 πάντων ὅσ' ἐστὶ κτημάτων ὑπέρτατον.
 ἐγὼ δ' ὅπως σὺ μὴ λέγεις ὀρθῶς τάδε, 685

οὐτ' ἂν δυναίμην μήτ' ἐπισταίμην λέγειν·
 γένοιτο μέντ' ἄν χᾶτέρῳ καλῶς ἔχον.
 σοῦ δ' οὖν πέφυκα πάντα προσκοπεῖν ὅσα
 λέγει τις ἢ πρᾶσσει τις ἢ ψέγειν ἔχει.
 τὸ γὰρ σὸν ὄμμα δεινὸν ἀνδρὶ δημότῃ 690

λόγοις τοιούτοις οἷς σὺ μὴ τέρπει κλύων·
 ἐμοὶ δ' ἀκούειν ἔσθ' ὑπὸ σκότου τάδε,
 τὴν παῖδα ταύτην οἷ' ὀδύρεται πόλις,
 πασῶν γυναικῶν ὡς ἀναξιώτατῃ
 κάκιστ' ἀπ' ἔργων εὐκλεεστάτων φθίνει· 695

ἥτις τὸν αὐτῆς αὐτάδελφον ἐν φοναῖς
 πεπτῶτ' ἄθαπτον μὴθ' ὑπ' ὠμηστῶν κυνῶν
 εἶας' ὀλέσθαι μὴθ' ὑπ' οἰωνῶν τινός·
 οὐχ ἥδε χρυσῆς ἀξία τιμῆς λαχεῖν;
 τοιάδ' ἐρεμνὴ σίγ' ἐπέρχεται φάτις. 700

ἐμοὶ δὲ σοῦ πρᾶσσοντος εὐτυχῶς, πᾶτερ,
 οὐκ ἔστιν οὐδὲν κτῆμα τιμιώτερον.
 τί γὰρ πατρὸς θάλλοιτος εὐκλείας τέκνοις
 ἄγαλμα μεῖζον, ἢ τί πρὸς παίδων πατρί;
 μὴ νυν ἐν ἥθος μοῦνον ἐν σαυτῷ φόρει, 705
 ὡς φῆς σύ, κοῦδὲν ἄλλο, τοῦτ' ὀρθῶς ἔχειν.
 ὅστις γὰρ αὐτὸς ἢ φρονεῖν μόνος δοκεῖ,

684 κτημάτων] χρημάτων MSS. (but L. has κτ superscr. by the first hand).

690 τὸ σὸν γὰρ τ. 703 εὐκλεία conj. T. Johnson.

ἢ γλῶσσαν, ἣν οὐκ ἄλλος, ἢ ψυχὴν ἔχειν,
οὔτοι διαπτυχθέντες ὥφθησαν κενοί.
ἀλλ' ἄνδρα, κεῖ τις ἦ σοφός, τὸ μανθάνειν 710
πόλλ' αἰσχρὸν οὐδὲν καὶ τὸ μὴ τείνειν ἄγαν.
ὁρᾷς παρὰ ρείθροισι χειμάρροισι ὅσα
δένδρων ὑπείκει, κλῶνας ὡς ἐκσφύζεται·
τὰ δ' ἀντιτείνοντ' αὐτόπρεμν' ἀπόλλυται.
αὕτως δὲ ναὸς ὅστις ἐγκρατῇ πόδα 715
τείνας ὑπείκει μηδέν, ὑπτίοις κάτω
στρέψας τὸ λοιπὸν σέλμασιν ναυτίλλεται.
ἀλλ' εἴκε θυμοῦ καὶ μετástασιν δίδου.
γνώμη γὰρ εἴ τις καπ' ἐμοῦ νεωτέρου
πρόσεστι, φήμ' ἔγωγε πρεσβεύειν πολὺ 720
φύναι τὸν ἄνδρα πάντ' ἐπιστήμης πλέων·
εἰ δ' οὖν, φιλεῖ γὰρ τοῦτο μὴ ταύτῃ ῥέπειν,
καὶ τῶν λεγόντων εὖ καλὸν τὸ μανθάνειν.

ΧΟ. ἄναξ, σέ τ' εἰκός, εἴ τι καίριον λέγει,
μαθεῖν, σέ τ' αὖ τοῦδ'· εὖ γὰρ εἴρηται διπλᾶ. 725

ΚΡ. οἱ τηλικοῖδε καὶ διδαζόμεσθα δὴ
φρονεῖν ὑπ' ἀνδρὸς τηλικούδε τὴν φύσιν;

ΑΙ. μηδὲν τὸ μὴ δίκαιον· εἰ δ' ἐγὼ νέος,
οὐ τὸν χρόνον χρὴ μάλλον ἢ τάργα σκοπεῖν.

ΚΡ. ἔργον γάρ ἐστι τοὺς ἀκοσμοῦντας σέβειν; 730

ΑΙ. οὐδ' ἂν κελεύσαιμ' εὐσεβεῖν εἰς τοὺς κακοὺς.

ΚΡ. οὐχ ἦδε γὰρ τοιαῦδ' ἐπείληπται νόσφ;

ΑΙ. οὐ φησι Θήβης τῇσδ' ὁμόπτολις λεώς.

ΚΡ. πόλις γὰρ ἡμῖν ἀμὲ χρὴ τάσσειν ἐρεῖ;

ΑΙ. ὁρᾷς τόδ' ὡς εἴρηκας ὡς ἄγαν νέος; 735

ΚΡ. ἄλλω γὰρ ἢ 'μοὶ χρὴ με τῇσδ' ἄρχειν χθονός;

ΑΙ. πόλις γὰρ οὐκ ἔσθ' ἥτις ἀνδρός ἐσθ' ἑνός.

ΚΡ. οὐ τοῦ κρατοῦντος ἢ πόλις νομίζεται;

718 θυμοῦ r: θυμῶ L, A. 725 διπλᾶ r: διπλᾶ L (διπλῇ Hermann).

736 ἄλλω γὰρ ἢ (sic) μοι χρὴ γε L: corr. Dobree.

- ΑΙ. καλῶς ἐρήμης γ' ἂν σὺ γῆς ἄρχοις μένος.
 ΚΡ. ὅδ', ὡς ἔοικε, τῇ γυναικὶ συμμαχεῖ. 740
 ΑΙ. εὔπερ γυνὴ σύ· σοῦ γὰρ οὖν προκῆδομαι.
 ΚΡ. ὦ παγκάκιστε, διὰ δίκης ἰὼν πατρί.
 ΑΙ. οὐ γὰρ δίκαιά σ' ἐξαμαρτάνουθ' ὀρώ.
 ΚΡ. ἀμαρτάνω γὰρ τὰς ἐμὰς ἀρχὰς σέβων;
 ΑΙ. οὐ γὰρ σέβεις, τιμάς γε τὰς θεῶν πατῶν. 745
 ΚΡ. ὦ μισαρὸν ἦθος καὶ γυναικὸς ὕστερον.
 ΑΙ. οὐ τὰν ἔλοις ἥσσω γε τῶν αἰσχυρῶν ἐμέ.
 ΚΡ. ὁ γοῦν λόγος σοι πᾶς ὑπὲρ κείνης ὅδε.
 ΑΙ. καὶ σοῦ γε κἀμοῦ, καὶ θεῶν τῶν νερτέρων.
 ΚΡ. ταύτην ποτ' οὐκ ἔσθ' ὡς ἔτι ζῶσαν γαμεῖς. 750
 ΑΙ. ἥδ' οὖν θανεῖται καὶ θανοῦσ' ὀλεῖ τινα.
 ΚΡ. ἦ καπαπειλῶν ὧδ' ἐπεξέρχει θρασύς;
 ΑΙ. τίς δ' ἔστ' ἀπειλὴ πρὸς κενὰς γνώμας λέγειν;
 ΚΡ. κλαίων φρενώσεις, ὧν φρενῶν αὐτὸς κείος.
 ΑΙ. εἰ μὴ πατὴρ ἦσθ', εἶπον ἄν σ' οὐκ εὖ φρονεῖν. 755
 ΚΡ. γυναικὸς ὧν δούλευμα, μὴ κῶτιλλέ με.
 ΑΙ. βούλει λέγειν τι καὶ λέγων μηδὲν κλύειν;
 ΚΡ. ἀληθες; ἀλλ' οὐ, τόνδ' Ὀλυμπον, ἴσθ' ὅτι,
 χαίρων ἐπὶ ψόγοισι δειννάσεις ἐμέ.
 ἄγετε τὸ μῖσος, ὡς κατ' ὄμματ' αὐτίκα 760
 παρόντι θνήσκη πλησία τῷ νυμφίῳ.
 ΑΙ. οὐ δῆτ' ἔμοιγε, τοῦτο μὴ δόξης ποτέ,
 οὔθ' ἥδ' ὀλείται πλησία, σύ τ' οὐδαμὰ
 τοῦμόν προσόψει κρατ' ἐν ὀφθαλμοῖς ὀρών,
 ὡς τοῖς θέλουσι τῶν φίλων μαίνη ξυνών. 765
 ΧΟ. ἀνὴρ, ἄναξ, βέβηκεν ἐξ ὀργῆς ταχύς·
 νοῦς δ' ἐστὶ τηλικούτος ἀλγήσας βαρύς.
 ΚΡ. δράτω, φρονεῖτω μεῖζον ἢ κατ' ἀνδρ' ἰών·
 τὼ δ' οὖν κόρα τῷδ' οὐκ ἀπαλλάξει μόρου.

747 οὐ τὰν Elmsley: οὐ κἀν (i.e. οὐκ ἄν) L.

757 κλύειν r: λέγειν L.

760 ἄγετε r: ἄγαγε L.

ΧΟ. ἄμφω γὰρ αὐτὸ καὶ κατακτείνει νοεῖς; 770

ΚΡ. οὐ τήν γε μὴ θιγοῦσαν· εὖ γὰρ οἶν λέγεις.

ΧΟ. μόρφῳ δὲ ποίῳ καὶ σφε βουλεύει κτανεῖν;

ΚΡ. ἄγων ἔρημος ἔνθ' ἂν ἦ βροτῶν στίβος
κρύψω πετρώδει ζῶσαν ἐν κατώρυχι,
φορβῆς τοσοῦτον ὥς ἄγος μόνον προθεῖς, 775
ὅπως μῖασμα πᾶσ' ὑπεκφύγῃ πόλις.

κάκει τὸν "Αἰδην, ὃν μόνον σέβει θεῶν,
αἰτουμένη που τεύξεται τὸ μὴ θανεῖν,
ἣ γινώσεται γοῦν ἀλλὰ τηνικαῦθ' ὅτι
πόνος περισσός ἐστι τὰν "Αἰδου σέβειν. 780

στρ. ΧΟ. Ἔρως ἀνέκατε μάχαν, Ἔρως, ὃς ἐν κτήμασι
πίπτεις,

2 ὃς ἐν μαλακαῖς παρειαῖς νεάνιδος ἐννυχεύεις,

3 φοιτᾷς δ' ὑπερπόντιος ἐν τ' ἀγρονόμοις αὐλαῖς· 785

4 καὶ σ' οὐτ' ἀθανάτων φύξιμος οὐδεὶς

5 οὐθ' ἀμερίων σέ γ' ἀνθρώπων, ὁ δ' ἔχων μέ-
μηνεν. 790

ἀντ. σὺ καὶ δικαίων ἀδίκους φρένας παρασπᾷς ἐπὶ λώβῃ·

2 σὺ καὶ τόδε νεῖκος ἀνδρῶν ξύναιμον ἔχεις ταραξας·

3 νικᾷ δ' ἐναργῆς βλεφάρων ἥμερος εὐλέκτρον 795

4 νύμφας, τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς

5 θεσμῶν· ἄμαχος γὰρ ἐμπαίζει θεὸς Ἀφροδίτα. 799

νῦν δ' ἤδη ἰγὼ καὐτὸς θεσμῶν

ἔξω φέρομαι τὰδ' ὀρώων, ἴσχειν δ'

οὐκέτι πηγὰς δύναιμι δακρύων,

τὸν παγκοίτην ὅθ' ὀρώ θάλαμον

τήνδ' Ἀντιγόνην ἀνύτουσαν. 805

790 σέ γ' ἀνθρώπων Nauck: ἐπ' ἀνθρώπων L, vulg. (ἀπ' ἀνθρώπων r.)

797 πάρεδρος ἐν ἀρχαῖς MSS.: ὥστε πέρα δρᾶν conj. Semitelos.

στρ. α'. ΑΝ. ὀράτ' ἔμ', ὦ γὰρ πατρίας πολῖται, τὰν νεάταν
ὁδὸν

2 στείχουσιν, νεάτον δὲ φέγγος λεύσσουσιν αἰλίου,
3 κοῦποτ' αὐθις· ἀλλά μ' ὁ παγκοίτας "Αἰδας ζῶσαν
ἄγει

4 τὰν Ἀχέρουτος 812

5 ἀκτάν, οὔθ' ὑμεναίων ἔγκληρον, οὔτ' ἐπινύμφειός

6 πώ μέ τις ὕμνος ὕμνησεν, ἀλλ' Ἀχέρουτι νυμ-
φεύσω.

σύστ. α'. ΧΟ. οὐκοῦν κλεινὴ καὶ ἔπαινον ἔχουσ' 817

ἐς τόδ' ἀπέρχει κεῦθος νεκύων,

οὔτε φθινάσιν πληγεῖσα νόσοις

οὔτε ξιφέων ἐπίχειρα λαχοῦσ', 820

ἀλλ' αὐτόνομος, ζῶσα μόνη δὴ

θνητῶν Ἀἴδην καταβήσει.

ἀντ. α'. ΑΝ. ἤκουσα δὴ λυγροτάταν ὀλέσθαι τὰν Φρυγίαν
ξέναν

2 Ταυτάλου Σιπύλῳ πρὸς ἄκρῳ, τὰν κισσὸς ὡς
ἀτενῆς 825

3 πετραία βλάστα δάμασεν· καὶ νιν ὄμβροι τακο-
μέναν,

4 ὡς φάτις ἀνδρῶν,

5 χιών τ' οὐδαμὰ λείπει, τέγγει δ' ὑπ' ὀφρύσι
παγκλαύτοις 830

6 δειράδας· ἃ με δαίμων ὁμοιοτάταν κατευνάζει.

σύστ. β'. ΧΟ. ἀλλὰ θεός τοι καὶ θεογενυῆς,

ἡμεῖς δὲ βροτοὶ καὶ θνητογενεῖς.

835

καίτοι φθιμένη μέγα ἀκούσαι

814 ἐπινύμφειος Dindorf: ἐπινυμφίδιος MSS. 828 ὄμβροι Musgrave:

ὄμβρῳ MSS. 831 τέγγει θ' r, τάκει τ' L: δ' for τ' Bothe.—παγκλαύτοις

r, -ους L. 836 μέγ' ἀκούσαι MSS.: corr. M. Seyffert.

τοῖς ἰσοθέοις σύγκληρα λαχεῖν
ζῶσαν καὶ ἔπειτα θανοῦσαν.

στρ. β'. ΑΝ. οἶμοι γελῶμαι. τί με, πρὸς θεῶν πατρώων,
2 οὐκ οἰχομέναν ὑβρίξεις, ἀλλ' ἐπίφαντον; 840
3 ὦ πόλις, ὦ πόλεως πολυκτήμενες ἄνδρες·
4 ἰὼ Διρκαῖαι κρῆναι
5 Θήβας τ' εὐαρμάτου ἄλσος, ἔμπας ξυμμάρτυρας
ὑμμ' ἐπικτῶμαι, 845
6 οἷα φίλων ἄκλαντος, οἷοις νόμοις
7 πρὸς ἔργμα τυμβόχωστον ἔρχομαι τάφου πο-
ταινίου·
8 ἰὼ δύστανος, βροτοῖς οὔτε νεκροῖς κυροῦσα 850
9 μέτοικος, οὐ ζῶσιν, οὐ θανοῦσιν.

στρ. γ'. ΧΟ. προβᾶσ' ἐπ' ἔσχατον θράσους
2 ὑψηλὸν ἐς Δίκας βάθρον
3 προσέπεσες, ὦ τέκνον, πολύ. 855
4 πατρῶον δ' ἐκτίνεις τιν' αἶθλον.

ἀντ. β'. ΑΝ. ἔψαυσας ἀλγεινοτάτας ἐμοὶ μερίμνας,
2 πατρὸς τριπόλιστον οἶκτον τοῦ τε πρόπαντος
3 ἀμετέρου πότμου κλεινοῖς Λαβδακίδαισιν. 861
4 ἰὼ ματρῶαι λέκτρων
5 αἶται κοιμήματά τ' αὐτογέννητ' ἐμῷ πατρὶ δυσ-
μόρου ματρός, 865
6 οἷων ἐγώ· ποθ' ἅ ταλαίφρων ἔφυν·

837 σύγκληρα Schaefer: ἔγκληρα MSS. 838 ζῶσαν...θανοῦσαν.
This v. is in L and in most of the later MSS., but is omitted by A, and by
the Aldine ed. 840 οἰχομέναν J. F. Martin, Wunder: ὀλομέναν L,
ὀλλυμέναν r. 848 ἔργμα L (with two dots over γ, indicating ἔρμα),
vulg.: ἔργμα V: ἔρυμα H. 851 βροτοῖς οὔτε νεκροῖς κυροῦσα M.
Seyffert (so Boeckh, but with οὗτ' ἐν): οὗτ' ἐν βροτοῖσιν οὗτ' ἐν νεκροῖσιν L,
vulg. (Triclinius changed βροτοῖσιν to βροτοῖς.) 855 πολύ r: πολύν
L. 864 αὐτογέννητ' r, αὐτογενῆ τ' L: corr. Turnebus. 865 δυσ-
μόρου r: -ωι L.

7 πρὸς οὓς ἀραῖος, ἄγαμος, ἅδ' ἐγὼ μέτοικος ἔρχομαι.
 8 ἰὼ δυσπότημων κασίγνητε γάμων κυρήσας,
 9 θανὼν ἔτ' οὔσαν κατήναρές με. 871

ἀντ. γ'. ΧΟ. σέβειν μὲν εὐσέβειά τις,
 2 κράτος δ', ὅτῳ κράτος μέλει,
 3 παραβατὸν οὐδαμᾶ πέλει·
 4 σὲ δ' αὐτόγνωτος ὤλεσ' ὀργά. 875

ἐπ. ΑΝ. ἄκλαυτος, ἄφιλος, ἀνυμέναιος ταλαίφρων ἄγομαι
 τάνδ' ἐτοίμαν ὁδόν.
 οὐκέτι μοι τόδε λαμπάδος ἱερὸν
 ὄμμα θέμις ὁρᾶν ταλαίνα· 880
 τὸν δ' ἐμὸν πότμον ἀδάκρυτον
 οὐδεὶς φίλων στενάζει.

ΚΡ. ἄρ' ἴστ', αἰοιδὰς καὶ γόους πρὸ τοῦ θανεῖν
 ὥς οὐδ' ἂν εἰς παύσαιτ' ἄν, εἰ χρεῖη λέγειν;
 οὐκ ἄξεθ' ὥς τάχιστα; καὶ κατηρεφεῖ 885
 τύμβῳ περιπτύξαντες, ὥς εἶρηκ' ἐγώ,
 ἄφετε μόνην ἔρημον, εἴτε χρῆ θανεῖν
 εἴτ' ἐν τοιαύτῃ ζῶσα τυμβεύειν στέγη·
 ἡμεῖς γὰρ ἄγνοὶ τοῦπὶ τήνδε τὴν κόρην·
 μετοικίας δ' οὖν τῆς ἄνω στερήσεται. 890

ΑΝ. ὦ τύμβος, ὦ νυμφεῖον, ὦ κατασκαφῆς
 οἴκησις αἰείφρουρος, οἷ πορεύομαι
 πρὸς τοὺς ἐμαυτῆς, ὦν ἀριθμὸν ἐν νεκροῖς
 πλείστον δέδεκται Φερσέφασσ' ὀλωλότων·
 ὦν λιοισθία ἔγω καὶ κάκιστα δὴ μακρῷ 895
 κάτειμι, πρίν μοι μοῖραν ἐξήκειν βίου.

869 ἰὼ] ἰὼ ἰὼ L. 887 ἄφετε Vat.: ἀφεῖτε L, vulg.: μόνην
 ἀφῆτ' A.—χρῆ MSS.: corr. Dindorf. 888 τυμβεύειν L: τυμβεύει A:
 τυμβεύσει Triclinius. 894 φερσέφασσ' L (the first σ from ρ): Περσέ-
 φασσ' r.

ἐλθοῦσα μέντοι κάρτ' ἐν ἐλπίσιν τρέφω
 φίλη μὲν ἤξιεν πατρί, προσφίλης δὲ σοί,
 μήτηρ, φίλη δὲ σοί, κασίγνητον κára·
 ἐπεὶ θανόντας αὐτόχειρ ὑμᾶς ἐγὼ 900
 ἔλουσα κακόσμησα κάπιτυμβίους
 χοὰς ἔδωκα· νῦν δέ, Πολύνεικες, τὸ σὸν
 δέμας περιστέλλουσα τοιάδ' ἄρνυμαι.
 [καίτοι σ' ἐγὼ ἔτιμησα, τοῖς φρονοῦσιν, εὖ.
 οὐ γάρ ποτ' οὔτ' ἂν εἰ τέκνων μήτηρ ἔφυν, 905
 οὔτ' εἰ πόσις μοι κατθανὼν ἐτήκετο,
 βία πολιτῶν τόνδ' ἂν ἠρόμην πόνον.
 τίνος νόμου δὴ ταῦτα πρὸς χάριν λέγω;
 πόσις μὲν ἂν μοι κατθανόντος ἄλλος ᾦν,
 καὶ παῖς ἀπ' ἄλλου φωτός, εἰ τοῦδ' ἡμπλακον· 910
 μητρὸς δ' ἐν Ἀιδου καὶ πατρὸς κεκευθότιν
 οὐκ ἔστ' ἀδελφὸς ὅστις ἂν βλάστοι ποτέ.
 τοιῷδε μέντοι σ' ἐκπροτιμήσας' ἐγὼ
 νόμῳ, Κρέοντι ταῦτ' ἔδοξ' ἁμαρτάνειν
 καὶ δεινὰ τολμᾶν, ὧ κασίγνητον κára. 915
 καὶ νῦν ἄγει με διὰ χερῶν οὕτω λαβὼν
 ἄλεκτρον, ἀνυμέναιον, οὔτε του γάμου
 μέρος λαχοῦσαν οὔτε παιδείου τροφῆς,
 ἀλλ' ὧδ' ἔρημος πρὸς φίλων ἢ δύσμορος
 ζῶσ' εἰς θανόντων ἔρχομαι κατασκαφάς·] 920
 ποῖαν παρεξελθοῦσα δαιμόνων δίκην;
 τί χρή με τὴν δύστηνον ἐς θεοὺς ἔτι
 βλέπειν; τίν' αὐδ' ἀν ξυμμάχων; ἐπεὶ γε δὴ
 τὴν δυσσέβειαν εὐσεβοῦς' ἐκτησάμην.
 ἀλλ' εἰ μὲν οὖν τάδ' ἐστὶν ἐν θεοῖς καλά, 925
 παθόντες ἂν ξυγγυνοῖμεν ἡμαρτηκότες·
 εἰ δ' οἷδ' ἁμαρτάνουσι, μὴ πλείω κακὰ
 πάθοιεν ἢ καὶ δρῶσιν ἐκδίκως ἐμέ.

904—920 rej. L. Lehrs.

- ΧΟ. ἔτι τῶν αὐτῶν ἀνέμων αὐταὶ
 ψυχῆς ῥιπαὶ τήνδε γ' ἔχουσιν. 930
- ΚΡ. τοιγὰρ τούτων τοῖσιν ἄγουσιν
 κλαύμαθ' ὑπάρξει βραδυτήτος ὕπερ.
- ΑΝ. οἷμοι, θανάτου τοῦτ' ἐγγυτάτω
 τοῦπος ἀφίκεται.
- ΚΡ. θαρσεῖν οὐδὲν παραμυθούμαι 935
 μὴ οὐ τάδε ταύτῃ κατακυροῦσθαι.
- ΑΝ. ὦ γῆς Θήβης ἄστρ' πατρῶν
 καὶ θεοὶ προγενεῖς,
 ἄγομαι δὴ κούκέτι μέλλω.
 λεύσσετε, Θήβης οἱ κοιρανίδαι, 940
 τὴν βασιλειδᾶν μούνην λειπὴν,
 οἶα πρὸς οἷων ἀνδρῶν πάσχω,
 τὴν εὐσεβίαν σεβίσασα.

- στρ. α'. ΧΟ. ἔτλα καὶ Δανάας οὐράνιον φῶς
 2 ἀλλάξαι δέμας ἐν χαλκοδέτοις αὐλαῖς· 945
 3 κρυπτομένα δ' ἐν τυμβήρει θαλάμῳ κατεξεύχθη·
 4 καίτοι καὶ γενεᾷ τίμιος, ὦ παῖ παῖ,
 5 καὶ Ζηνὸς ταμιεύσκε γονὰς χρυσορύτους. 950
 6 ἀλλ' ἂ μοιριδία τις δύνασις δεινὰ·
 7 οὔτ' ἄν νιν ὄλβος οὔτ' Ἄρης, οὐ πύργος, οὐχ
 ἀλίκτυποι
 8 κελαίναὶ νᾶες ἐκφύγειεν.

- ἀντ. α'. ζεύχθη δ' ὀξύχολος παῖς ὁ Δρύαντος, 955
 2 Ἥδωνῶν βασιλεύς, κερτομίους ὀργαῖς,
 3 ἐκ Διονύσου πετρώδει κατάφαρκτος ἐν δεσμῷ.
 4 οὔτω τᾷς μανίας δεινὸν ἀποστάζει

931 τοιγὰρ] τοι γάρ τοι L. 941 τὴν βασιλῖδα L, vulg. (τὴν βασιλειαν Triclinius): corr. K. Winckelmann, M. Seyffert. 949 καὶ add. Hermann. 952 ὄλβος Erfurdt: ὁμβρος MSS. 955 ὀξυχόλως MSS.: corr. Scaliger.

5 ἀνθηρόν τε μένος. κείνος ἐπέγνω μανίαις 960

6 ψαύων τὸν θεὸν ἐν κερτομίοις γλώσσαις.

7 παύεσκε μὲν γὰρ ἐνθέους γυναικάς· εὖϊόν τε πῦρ,

8 φιλαύλους τ' ἠρέθιζε Μούσας. 965

στρ. β'. παρὰ δὲ Κυανεᾶν πελάγει διδύμας ἰλὸς

2 ἀκταὶ Βοσπόριαι ἡδ' ὁ Θρηκῶν — —

3 Σαλμυδησσός, ἔν' ἀγχίπολις Ἄρης 970

4 δισσοῖσι Φινεΐδαις

5 εἶδεν ἀρατὸν ἔλκος

6 τυφλωθὲν ἐξ ἀγρίας δάμαρτος,

7 ἀλαὸν ἀλαστόροισιν ὀμμάτων κύκλοις,

8 ἀραχθέντων ὑφ' αἵματηραῖς 975

9 χείρεσσι καὶ κερκίδων ἀκμαῖσιν.

ἀντ. β. κατὰ δὲ τακόμενοι μέλεοι μελέαν πάθαν 977

2 κλαῖον, ματρὸς ἔχοντες ἀνύμφευτον γονάν· 980

3 ἃ δὲ σπέρμα μὲν ἀρχαιογόνων

4 ἄντασ' Ἐρεχθεῖδαν,

5 τηλεπόροις δ' ἐν ἄντροις

6 τράφη θυέλλαισιν ἐν πατρῷαις

7 Βορεᾶς ἄμιππος ὀρθόποδος ὑπὲρ πάγου, 985

8 θεῶν παῖς· ἀλλὰ κάπ' ἐκείνῃ

9 Μοῖραι μακραίωνες ἔσχον, ὦ παῖ.

ΤΕΙΡΕΣΙΑΣ.

Θήβης ἀνακτες, ἥκομεν κοινὴν ὁδὸν

δύ' ἐξ ἐνὸς βλέποντε· τοῖς τυφλοῖσι γὰρ

αὕτη κέλευθος ἐκ προσηγητοῦ πέλει. 990

965 φιλαύλους τ' r: τ' om. L. 966 f. παρα δε κυανένων πελάγειν
(sic) πετρῶν | διδύμας ἰλὸς L. πετρῶν del. Brunck: Κυανεᾶν Wieseler:
πελάγει J. 968 ff. ἀκταὶ βοσπόριαι | ἡδ' (ἡδ' r) ὁ θρηκῶν σαλμυδησσός |

L.—ἡδ' ὁ] ἰδ' ὁ, καὶ ὁ, or θ' ὁ τε conj. J.—After Θρηκῶν Boeckh supplies
ἄξενος. (κλήζεται conj. J.) 975 ἀραχθέντων Seidler, Lachmann:
ἀραχθέν ἐγγέων L., vulg. (ἀραχθέν ἀχέων r.) 980 ματρὸς r: πατρὸς L.

- ΚΡ. τί δ' ἔστιν, ὦ γεραιὲ Τειρεσία, νέον;
 ΤΕ. ἐγὼ διδάξω, καὶ σὺ τῷ μάντει πιθοῦ.
 ΚΡ. οὐκ οὖν πάρος γε σῆς ἀπεστάτουν φρενός.
 ΤΕ. τοιγὰρ δι' ὀρθῆς τήνδ' ἐναυκληρεῖς πόλιν.
 ΚΡ. ἔχω πεπονθὼς μαρτυρεῖν ὀνήσιμα. 995
 ΤΕ. φρόνει βεβὼς αὖ νῦν ἐπὶ ξυροῦ τύχης.
 ΚΡ. τί δ' ἔστιν; ὥς ἐγὼ τὸ σὸν φρίσσω στόμα.
 ΤΕ. γνῶσει, τέχνης σημεῖα τῆς ἐμῆς κλύων.
 εἰς γὰρ παλαιὸν θᾶκον ὀρνιθοσκόπον
 ἵζων, ἔν' ἦν μοι παντὸς οἰωνοῦ λιμήν, 1000
 ἀγνώτ' ἀκούω φθόγγον ὀρνίθων, κακῷ
 κλάζοντας οἴστρω καὶ βεβαρβαρωμένῳ·
 καὶ σπῶντας ἐν χηλαῖσιν ἀλλήλους φοναῖς
 ἔγνων· πτερῶν γὰρ ῥοῖβδος οὐκ ἄσημος ἦν.
 εὐθύς δὲ δείσας ἐμπύρων ἐγενόμην 1005
 βωμοῖσι παμφλέκτοισιν· ἐκ δὲ θυμάτων
 "Ηφαιστος οὐκ ἔλαμπεν, ἀλλ' ἐπὶ σποδῷ
 μυδῶσα κηκὶς μηρίων ἐτήκετο
 καῖτυφε κανέπτυε, καὶ μετάρσιοι
 χολαὶ διεσπείροντο, καὶ καταρρυεῖς 1010
 μηροὶ καλυπτῆς ἐξέκειντο πιμελῆς.
 τοιαῦτα παιδὸς τοῦδ' ἐμάνθανον πάρα
 φθίνοντ' ἀσῆμων ὀργίων μαντεύματα·
 ἐμοὶ γὰρ οὗτος ἡγεμών, ἄλλοις δ' ἐγώ.
 καὶ ταῦτα τῆς σῆς ἐκ φρενὸς νοσεῖ πόλις. 1015
 βωμοὶ γὰρ ἡμῖν ἐσχάrai τε παντελεῖς
 πλήρεις ὑπ' οἰωνῶν τε καὶ κυνῶν βορᾶς
 τοῦ δυσμόρου πεπτῶτος Οἰδίπου γόνου.
 κατ' οὐ δέχονται θυστάδας λιτὰς ἔτι
 θεοὶ παρ' ἡμῶν οὐδὲ μηρίων φλόγα, 1020
 οὐδ' ὄρνις εὐσήμους ἀπορροιβδεῖ βοάς,
 ἀνδροφθόρου βεβρωῖτες αἵματος λίπος.

ταῦτ' οὖν, τέκνον, φρόνησον. ἀνθρώποισι γὰρ
τοῖς πᾶσι κοινόν ἐστι τοῦ ξαμαρτάνειν·
ἐπεὶ δ' ἁμάρτη, κείνος οὐκέτ' ἐστ' ἀνὴρ 1025
ἄβουλος οὐδ' ἄνολβος, ὅστις ἐς κακὸν
πεσὼν ἀκείται μηδ' ἀκίνητος πέλει.
αὐθαδία τοι σκαιότητ' ὀφλισκάνει.
ἀλλ' εἴκε τῷ θανόντι, μηδ' ὀλωλότα
κέντει. τίς ἄλλῃ τὸν θανόντ' ἐπικτανεῖν;
εὖ σοι φρονήσας εὖ λέγω· τὸ μανθάνειν δ'
ἥδιστον εὖ λέγοντος, εἰ κέρδος λέγοι.

ΚΡ. ὦ πρέσβυ, πάντες ὥστε τοξόται σκοποῦ
τοξεύετ' ἀνδρὸς τοῦδε, κοῦδὲ μαντικῆς
ἄπρακτος ὑμῖν εἰμι, τῶν δ' ὑπαὶ γένους 1035
ἐξημπόλημαι κάμπεφόρτισμαι πάλαι.
κερδαίνειτ', ἐμπολᾶτε τὰ πὸ Σάρδεων
ἤλεκτρον, εἰ βούλεσθε, καὶ τὸν Ἰνδικὸν
χρυσόν· τάφῳ δ' ἐκείνου οὐχὶ κρύψετε,
οὐδ' εἰ θέλουσ' οἱ Ζηνὸς αἰετοὶ βορὰν 1040
φέρειν νιν ἀρπάζοντες ἐς Διὸς θρόνους,
οὐδ' ὥς μίasma τοῦτο μὴ τρέσας ἐγὼ
θάπτειν παρήσω κείνον· εὖ γὰρ οἶδ' ὅτι
θεοὺς μαιίνειν οὔτις ἀνθρώπων σθένει.
πίπτουσι δ', ὦ γεραῖε Τειρεσία, βροτῶν 1045
χοῖ πολλὰ δεινοὶ πτώματ' αἷσχρ', ὅταν λόγους
αἰσχροὺς καλῶς λέγωσι τοῦ κέρδους χάριν.

ΤΕ. φεύ·

ἀρ' οἶδεν ἀνθρώπων τις, ἄρα φράζεται

ΚΡ. τί χρῆμα; ποῖον τοῦτο πάγκοινων λέγεις;

ΤΕ. ὅσῳ κράτιστον κτημάτων εὐβουλία; 1050

ΚΡ. ὅσῳ περ, οἴμαι, μὴ φρονεῖν πλείστη βλάβη.

1036 κάμπεφόρτισμαι L: κάκ- A. 1037 τὰ προ (sic) σάρδεων L
(with ὄν above τὰ from the first hand): τὸν πρὸς σάρδεων A: corr. Blaydes,
Nauck.

- ΤΕ. ταύτης σὺ μέντοι τῆς νόσου πλήρης ἔφυς.
 ΚΡ. οὐ βούλομαι τὸν μάντιν ἀντειπεῖν κακῶς.
 ΤΕ. καὶ μὴν λέγεις, ψευδῇ με θεσπίζειν λέγων.
 ΚΡ. τὸ μαντικὸν γὰρ πᾶν φιλάργυρον γένος. 1055
 ΤΕ. τὸ δ' ἐκ τυράννων αἰσχροκέρδειαν φιλεῖ.
 ΚΡ. ἄρ' οἴσθα ταγούς ὄντας ἂν λέγῃς λέγων;
 ΤΕ. οἶδ'· ἐξ ἐμοῦ γὰρ τήνδ' ἔχεις σώσας πόλιν.
 ΚΡ. σοφὸς σὺ μάντις, ἀλλὰ τὰδικεῖν φιλῶν.
 ΤΕ. ὄρσεις με τὰκίνητα διὰ φρενῶν φράσαι. 1060
 ΚΡ. κίνει, μόνον δὲ μὴ 'πὶ κέρδεσιν λέγων.
 ΤΕ. οὕτω γὰρ ἤδη καὶ δοκῶ τὸ σὸν μέρος.
 ΚΡ. ὥς μὴ 'μπολήσων ἴσθι τὴν ἐμὴν φρένα.
 ΤΕ. ἀλλ' εὖ γέ τοι κάτισθι μὴ πολλοὺς ἔτι
 τρόχους ἀμιλλητῆρας ἡλίου τελῶν, 1065
 ἐν οἷσι τῶν σῶν αὐτὸς ἐκ σπλάγχχνων ἔνα
 νέκυν νεκρῶν ἀμοιβὸν ἀντιδούς ἔσει,
 ἀνθ' ὧν ἔχεις μὲν τῶν ἄνω βαλὼν κάτω,
 ψυχὴν τ' ἀτίμως ἐν τάφῳ κατώκισας,
 ἔχεις δὲ τῶν κάτωθεν ἐνθαῖδ' αὖ θεῶν 1070
 ἀμοιρον, ἀκτέριστον, ἀνόσιον νέκυν.
 ὧν οὔτε σοὶ μέτεστιν οὔτε τοῖς ἄνω
 θεοῖσιν, ἀλλ' ἐκ σοῦ βιάζονται τάδε.
 τούτων σε λωβητῆρες ὑστεροφθόροι
 λοχῶσιν Ἄιδου καὶ θεῶν Ἑρινύες, 1075
 ἐν τοῖσιν αὐτοῖς τοῖσδε ληφθῆναι κακοῖς.
 καὶ ταῦτ' ἄθρησον εἰ κατηργυρωμένος
 λέγω· φανεῖ γὰρ οὐ μακροῦ χρόνου τριβὴ
 ἀνδρῶν γυναικῶν σοῖς δόμοις κωκύματα.
 ἐχθραὶ δὲ πᾶσαι συνταράσσονται πόλεις, 1080
 ὅσων σπαράγματ' ἦ κύνες καθήγγισαν
 ἢ θῆρες, ἢ τις πτηνὸς οἰωνός, φέρων

1065 τρόχους Erfurdt: τροχοὺς MSS.
κατοικίας γ.

1069 κατώκισας L, vulg.:
1081 καθήγγισαν MSS.: καθήγγισαν Burton.

- ἀνόσιον ὁσμὴν ἐστιβύχον ἐς πόλιν.
 τοιαυτά σου, λυπεῖς γάρ, ὥστε τοξότης
 ἀφήκα θυμῷ καρδίας τοξεύματα 1085
 βέβαια, τῶν σὺ θάλλπος οὐχ ὑπεκδραμεῖ.
 ὦ παῖ, σὺ δ' ἡμᾶς ἄπαγε πρὸς δόμους, ἵνα
 τὸν θυμὸν οὗτος ἐς νεωτέρους ἀφῇ,
 καὶ γυνῷ τρέφειν τὴν γλῶσσαν ἡσυχωτέραν
 τὸν νοῦν τ' ἀμείνω τῶν φρενῶν ἢ νῦν φέρει. 1090
- ΧΟ. ἀνὴρ, ἄναξ, βέβηκε δεινὰ θεσπίσας·
 ἐπιστάμεσθα δ', ἐξ ὅτου λευκὴν ἐγὼ
 τήνδ' ἐκ μελαίνης ἀμφιβάλλομαι τρίχα,
 μή πώ ποτ' αὐτὸν ψεῦδος ἐς πόλιν λακείν.
- ΚΡ. ἔγνωκα καὐτὸς καὶ ταρασσομαι φρένας· 1095
 τό τ' εἰκαθεῖν γὰρ δεινόν, ἀντιστάντα δὲ
 ἄτῃ πατάξαι θυμὸν ἐν δεινῷ πάρα.
- ΧΟ. εὐβουλίας δεῖ, παῖ Μενοικέως, λαβεῖν.
- ΚΡ. τί δῆτα χρὴ δρᾶν; φράζε· πείσομαι δ' ἐγώ.
- ΧΟ. ἐλθὼν κόρην μὲν ἐκ κατώρυχος στέγης 1100
 ἄνες, κτίσον δὲ τῷ προκειμένῳ τάφον.
- ΚΡ. καὶ ταῦτ' ἐπαινεῖς, καὶ δοκεῖ παρεικαθεῖν;
- ΧΟ. ὅσον γ', ἄναξ, τάχιστα· συντέμνουσι γὰρ
 θεῶν ποδώκεις τοὺς κακόφρονας βλάβαι.
- ΚΡ. οἴμοι· μόλις μὲν, καρδίας δ' ἐξίσταμαι 1105
 τὸ δρᾶν· ἀνάγκη δ' οὐχὶ δυσμαχητέον.
- ΧΟ. δρᾶ νυν τάδ' ἐλθὼν μηδ' ἐπ' ἄλλοισιν τρέπε.
- ΚΡ. ὦδ' ὡς ἔχω στείχοιμ' ἄν· ἵτ' ἵτ' ὀπάονες,
 οἳ τ' ὄντες οἳ τ' ἀπόντες, ἀξίνας χεροῖν
 ὀρμᾶσθ' ἐλόντες εἰς ἐπὶ ὄψιον τόπον. 1110
 ἐγὼ δ', ἐπειδὴ δόξα τῇδ' ἐπεστράφη,
 αὐτός τ' ἔδησα καὶ παρῶν ἐκλύσομαι.

1098 λαβεῖν L: λαχεῖν E: κρέον A, vulg. 1102 δοκεῖς MSS.:
 corr. J. 1105 καρδίας r: καρδίᾳ L. 1108 ἵτ' ἵτ' Triclinius: ἵτ'
 vulg. (ἵτ' L): οἵτ' A.

δέδοικα γὰρ μὴ τοὺς καθεστῶτας νόμους
ἄριστον ἢ σφάζοντα τὸν βίον τελεῖν.

στρ. α'. ΧΟ. πολυνύμμε, Καδμείας νύμφας ἄγαλμα 1115
2 καὶ Διὸς βαρυβρεμέτα
3 γένος, κλυτὰν δὲ ἀμφέπει
4 Ἰταλίαν, μέδεις δὲ
5 παγκοίνοις Ἐλευσινίας 1120
6 Δηοῦς ἐν κόλποις, Βακχεῦ, Βακχᾶν
7 ὁ ματρόπολιν Θήβαν
8 ναιετῶν παρ' ὑγρὸν
9 Ἰσμηνοῦ ῥεῖθρόν τ' ἀγρίου τ' ἐπὶ σπορᾷ δρᾶ-
κοντος· 1124

ἀντ. α'. σὲ δ' ὑπὲρ διλόφου πέτρας στέροψ ὅπως 1125
2 λιγνύς, ἔνθα Κωρύκiai
3 στείχουσι Νύμφαι Βακχίδες,
4 Κασταλίας τε νᾶμα. 1130
5 καὶ σε Νυσαίων ὀρέων
6 κισσῆρεις ὄχθαι χλωρά τ' ἀκτὰ
7 πολυστάφυλος πέμπει,
8 ἀμβρότων ἐπέων
9 εὐαζόντων, Θηβαίας ἐπισκοποῦντ' ἀγυιάς· 1135

στρ. β'. τὰν ἐκ πασᾶν τιμῆς ὑπερτάταν πόλεων 1140
2 ματρὶ σὺν κεραυνίᾳ·
3 καὶ νῦν, ὥς βιαιὰς ἔχεται 1145
4 πάνδαμος πόλις ἐπὶ νόσον,
5 μολεῖν καθαρσίῳ ποδὶ Παρνασίαν ὑπὲρ κλιτὺν
6 ἢ στονόεντα πορθμόν. 1145

ἀντ. β'. ἰὼ πῦρ πνείοντων χοράγ' ἄστρον, νυχίων

1119 Ἰταλίαν MSS. (italicaian L): Ἰκαρίαν conj. R. Unger. 1123 f.
ναιετῶν Dindorf: ναιων MSS.—ῥεῖθρόν τ' J.: ῥέεθρον L, vulg. (παρ' ὑγρῶν...
ῥεῖθρων Triclinius.) 1128 Νύμφαι στείχουσι MSS.: corr. Blaydes.
1146 πνεόντων MSS.: corr. Brunck.

- 2 φθεγμάτων ἐπίσκοπε,
 3 παῖ Διὸς γένεθλον, προφάνηθ',
 4 ὦναξ, σαῖς ἅμα περιπόλοις 1150
 5 Θυίαισιν, αἶ σε μαινόμεναι πάννουχοι χορεύουσι
 6 τὸν ταμίαν Ἰακχον.

ΑΓΓΕΛΟΣ.

- Κάδμου πάροικοι καὶ δόμων Ἀμφίονος, 1155
 οὐκ ἔσθ' ὅποιον στάντ' ἂν ἀνθρώπου βίου
 οὔτ' αἰνέσαιμ' ἂν οὔτε μεμψαίμην ποτέ.
 τύχη γὰρ ὀρθοῖ καὶ τύχη καταρρέπει
 τὸν εὐτυχοῦντα τὸν τε δυστυχοῦντ' αἰεί·
 καὶ μάντις οὐδεὶς τῶν καθεστώτων βροτοῖς. 1160
 Κρέων γὰρ ἦν ζηλωτός, ὡς ἐμοί, ποτέ,
 σώσας μὲν ἐχθρῶν τήνδε Καδμείαν χθόνα,
 λαβὼν τε χώρας παντελῇ μοναρχίαν
 ἠϋθυνε, θάλλων εὐγενεὶ τέκνων σπορά·
 καὶ νῦν ἀφείτῃ πάντα. τὰς γὰρ ἡδονὰς 1165
 ὅταν προδῶσιν ἄνδρες, οὐ τίθημ' ἐγὼ
 ζῆν τοῦτον, ἀλλ' ἔμψυχον ἡγοῦμαι νεκρόν.
 πλούτει τε γὰρ κατ' οἶκον, εἰ βούλει, μέγα,
 καὶ ζῇ τύραννον σχῆμ' ἔχων· ἐὰν δ' ἀπῇ
 τούτων τὸ χαίρειν, τᾶλλ' ἐγὼ καπνοῦ σκιᾶς 1170
 οὐκ ἂν πριαίμην ἀνδρὶ πρὸς τὴν ἡδονήν.

ΧΟ. τί δ' αὖ τόδ' ἄχθος βασιλέων ἥκεις φέρων;

ΑΓ. τεθνᾶσιν· οἱ δὲ ζῶντες αἴτιοι θανεῖν.

ΧΟ. καὶ τίς φονεύει; τίς δ' ὁ κείμενος; λέγε.

ΑΓ. Ἄμνων ὄλωλεν· αὐτόχειρ δ' αἰμάσσεται. 1175

ΧΟ. πότερα πατρώας ἢ πρὸς οἰκέλας χερός;

1150 προφάνηθ', ὦναξ Bergk: προφάνηθι ναξίας MSS. 1152 θυιάσιν
 MSS.: corr. Boeckh. 1166 ἄνδρες Athenaeus 7. 280 c: ἀνδρὸς MSS.

1167 This v., omitted by the MSS., is preserved by Athen. l. c., where he
 quotes 1165—1171.

ΑΓ. αὐτὸς πρὸς αὐτοῦ, πατρὶ μνηΐσας φόνου.

ΧΟ. ὦ μάντι, τοῦπος ὡς ἄρ' ὀρθὸν ἤνυσας.

ΑΓ. ὡς ᾧδ' ἐχόντων τᾶλλα βουλευεῖν πάρα.

ΧΟ. καὶ μὴν ὀρῶ τάλαιναν Εὐρυδίκην ὁμοῦ 1180
δάμαρτα τὴν Κρέοντος· ἐκ δὲ δωμάτων
ἤτοι κλύουσα παιδὸς ἣ τύχη πάρα.

ΕΥΡΥΔΙΚΗ.

ὦ πάντες ἄστοί, τῶν λόγων ἐπησθόμην

πρὸς ἔξοδον στείχουσα, Παλλάδος θεᾶς

ὅπως ἰκοίμην εὐγμάτων προσήγορος. 1185

καὶ τυγχάνω τε κλῆθρ' ἀνασπαστοῦ πύλης

χαλῶσα, καί με φθόγγος οἰκείου κακοῦ

βάλλει δι' ὧτων· ὑπτία δὲ κλίνομαι

δείσασα πρὸς δμωαῖσι κάποπλήσσομαι.

ἀλλ' ὅστις ἦν ὁ μῦθος αὐθις εἶπατε· 1190

κακῶν γὰρ οὐκ ἄπειρος οὔσ' ἀκούσομαι.

ΑΓ. ἐγὼ, φίλη δέσποινα, καὶ παρὼν ἐρῶ,

κουδὲν παρήσω τῆς ἀληθείας ἔπος.

τί γάρ σε μαλθάσσοιμ' ἂν ὦν ἐς ὕστερον

ψεῦσται φανούμεθ'; ὀρθὸν ἀλήθει' αἶει. 1195

ἐγὼ δὲ σῶ ποδαγὸς ἐσπόμην πόσει

πεδίου ἐπ' ἄκρον, ἔνθ' ἔκειτο νηλεὲς

κυνοσπάρακτον σῶμα Πολυνείκους ἔτι·

καὶ τὸν μέν, αἰτήσαντες ἐνοδίαν θεὸν

Πλούτωνά τ' ὀργὰς εὐμενεῖς κατασχεθεῖν, 1200

λούσαντες ἀγνὸν λουτρόν, ἐν νεοσπάσιν

θαλλοῖς ὃ δὴ 'λέλειπτο συγκατήθομεν,

καὶ τύμβον ὀρθόκρανον οἰκείας χθονὸς

χώσαντες, αὐθις πρὸς λιθόστρωτον κόρης

νυμφεῖον "Αἰδου κοῖλον εἰσεβαίνομεν. 1205

φωνῆς δ' ἄπωθεν ὀρθίων κωκυμάτων

κλύει τις ἀκτέριστον ἀμφὶ παστάδα,
 καὶ δεσπότη Κρέοντι σημαίνει μολῶν.
 τῷ δ' ἀθλίας ἄσημα περιβαίνει βοῆς
 ἔρποντι μᾶλλον ἄσσουν, οἰμῶξας δ' ἔπος 1210
 ἴησι δυσθρήνητον· ὦ τάλας ἐγώ,
 ἄρ' εἰμὶ μάντις; ἄρα δυστυχεστάτην
 κέλευθον ἔρπω τῶν παρελθουσῶν ὁδῶν;
 παιδός με σαίνει φθόγγος. ἀλλὰ, πρόσπολοι,
 ἴτ' ἄσσουν ὠκεῖς, καὶ παραστάντες τάφῳ 1215
 ἀθρήσασθ', ἄρμον χώματος λιθοσπαδῇ
 δύντες πρὸς αὐτὸ στόμιον, εἰ τὸν Αἴμονος
 φθόγγον συνίημ', ἢ θεοῖσι κλέπτομαι.
 τὰδ' ἐξ ἀθύμου δεσπότης κελευσμάτων
 ἠθροῦμεν· ἐν δὲ λοισθίῳ τυμβεύματι 1220
 τὴν μὲν κρεμαστὴν αὐχένος κατείδομεν,
 βρόχῳ μιτῶδει σινδόνης καθημμένην,
 τὸν δ' ἀμφὶ μέσση περιπετῇ προσκείμενον,
 εὐνῆς ἀποιμῶζοντα τῆς κάτω φθορὰν
 καὶ πατρὸς ἔργα καὶ τὸ δύστηνον λέχος. 1225
 ὁ δ' ὡς ὀρᾷ σφε, στυγνὸν οἰμῶξας ἔσω
 χωρεῖ πρὸς αὐτὸν κἀνακωκύσας καλεῖ·
 ὦ τλήμων, οἶον ἔργον εἶργασαι· τίνα
 νοῦν ἔσχες; ἐν τῷ συμφορᾷ διεφθάρης;
 ἔξελθε, τέκνον, ἰκέσιός σε λίσσομαι. 1230
 τὸν δ' ἀγρίοις ὄσσοισι παπτήνας ὁ παῖς,
 πτύσας προσώπῳ κοῦδὲν ἀντειπὼν, ξίφους
 ἔλκει διπλοῦς κνώδοντας· ἐκ δ' ὀρμωμένου
 πατρὸς φυγαῖσιν ἤμπλακ'· εἶθ' ὁ δύσμορος
 αὐτῷ χολωθείς, ὥσπερ εἶχ', ἐπενταθεὶς 1235
 ἤρεισε πλευραῖς μέσσον ἔγχος· ἐς δ' ὑγρὸν
 ἀγκῶν' ἔτ' ἔμφρων παρθένῳ προσπτύσσεται·

1219 κελεύσασιν MSS.: corr. Burton.

1232 ξίφους r: ὅλως L, but with ξίφους superscr. by the first hand.

καὶ φυσιῶν ὀξεῖαν ἐκβάλλει ῥοήν
 λευκῇ παρειᾷ φοινίου σταλάγματος.
 κείται δὲ νεκρὸς περὶ νεκρῷ, τὰ νυμφικὰ
 τέλη λαχὼν δαίλαιος ἔν γ' "Αἰδου δόμοις,
 δείξας ἐν ἀνθρώποισι τὴν ἀβουλίαν
 ὅσῳ μέγιστον ἀνδρὶ πρόσκειται κακόν.

1240

ΧΟ. τί τοῦτ' ἂν εἰκάσειας; ἡ γυνὴ πάλιν
 φρούδη, πρὶν εἰπεῖν ἐσθλὸν ἢ κακὸν λόγον.

1245

ΑΓ. καὐτὸς τεθάμβηκ'· ἐλπίσιν δὲ βόσκομαι
 ἄχῃ τέκνου κλύουσιν ἐς πόλιν γόους
 οὐκ ἀξιώσῃ, ἀλλ' ὑπὸ στέγῃς ἔσω
 δμῳαῖς προθήσῃ πένθος οἰκείον στένειν.
 γνώμης γὰρ οὐκ ἄπειρος, ὥσθ' ἁμαρτάνειν.

1250

ΧΟ. οὐκ οἶδ'· ἐμοὶ δ' οὖν ἢ τ' ἄγαν σιγὴ βαρὺ
 δοκεῖ προσεῖναι χῆ μάτην πολλὴ βοή.

ΑΓ. ἀλλ' εἰσόμεσθα, μή τι καὶ κατὰσχετον
 κρυφῇ καλύπτει καρδίᾳ θυμουμένη,
 δόμους παραστείχοντες· εὖ γὰρ οὖν λέγεις·
 καὶ τῆς ἄγαν γὰρ ἐστὶ που σιγῆς βάρους.

1255

ΧΟ. καὶ μὴν ὅδ' ἀναξ αὐτὸς ἐφήκει
 μνήμ' ἐπίσημον διὰ χειρὸς ἔχων,
 εἰ θέμις εἰπεῖν, οὐκ ἄλλοτρίαν
 ἄτην, ἀλλ' αὐτὸς ἁμαρτῶν.

1260

στρ. α'. ΚΡ. ἰὼ

2 φρενῶν δυσφρόνων ἁμαρτήματα

3 στερεὰ θανατόεντ'·

4 ὧ κτανόντας τε καὶ

5 θανόντας βλέποντες ἐμφυλίους·

6 ὧμοι ἐμῶν ἀνολβα βουλευμάτων.

1265

7 ἰὼ παῖ, νέος νέω ξὺν μόρῳ,

1238 ῥοήν L: πνοήν r, and schol. in L.

1241 ἐν αἰδου L (εἰν — r):

γ' add. Heath.

1254 θυμουμένη L (a line drawn through ι): -η r.

1265 ὧμοι Turnebus: ἰὼ μοι MSS.

8 αἰαῖ αἰαῖ,
9 ἔθανες, ἀπελύθης,
10 ἐμαῖς οὐδὲ σαῖσι δυσβουλίαις.

στρ. β'. ΧΟ. οἴμ' ὥς ἔοικας ὀψὲ τὴν δίκην ἰδεῖν. 1270

ΚΡ. οἴμοι,
2 ἔχω μαθὼν δέλαιος· ἐν δ' ἐμῷ κάρᾳ
3 θεὸς τότ' ἄρα τότε μέγα βάρος μ' ἔχων
4 ἔπαισεν, ἐν δ' ἔσεισεν ἀγρίαις ὁδοῖς,
5 οἴμοι, λακπάτητον ἀντρέπων χαράν. 1275
6 φεῦ φεῦ, ὦ πόνοι βροτῶν δύσπονοι.

ΕΞΑΓΓΕΛΟΣ.

ὦ δέσποθ', ὥς ἔχων τε καὶ κεκτημένος, 1278
τὰ μὲν πρὸ χειρῶν τάδε φέρων, τὰ δ' ἐν δόμοις
ἔοικας ἦκειν καὶ τάχ' ὄψεσθαι κακά. 1280

ΚΡ. τί δ' ἔστιν αὖ κάκιον ἐκ κακῶν ἔτι;
ΕΞ. γυνὴ τέθνηκε, τοῦδε παμμήτωρ νεκροῦ,
δύστηνος, ἄρτι νεοτόμοισι πλήγμασιν.

ἀντ. α'. ΚΡ. ἰώ,
2 ἰὼ δυσκάθατος Ἰλίδου λιμὴν, 1284
3 τί μ' ἄρα τί μ' ὀλέκεις; 1285
4 ὦ κακάγγελτά μοι
5 προπέμψας ἄχῃ, τίνα θροεῖς λόγον;
6 αἰαῖ, ὀλωλότ' ἄνδρ' ἐπεξεργάσω.
7 τί φῆς, ὦ παῖ, τίνα λέγεις μοι νέον,
8 αἰαῖ αἰαῖ, 1290
9 σφάγιον ἐπ' ὀλέθρῳ
10 γυναικεῖον ἀμφικεῖσθαι μόρον;

1267 *al ter* L, vulg. (*quater* 1): corr. Dindorf. 1281 *τί δ' ἔστιν αὖ*
κάκιον ἢ κακῶν ἔτι; MSS.: corr. Canter. 1290 After *νέον* the MSS.
add *λόγον*: del. Seidler.

ΧΟ. ὁρᾶν πάρεστιν· οὐ γὰρ ἐν μυχοῖς ἔτι.

ἀντ. β'. ΚΡ. οἴμοι,

2 κακὸν τόδ' ἄλλο δεύτερον βλέπω τάλας. 1295

3 τίς ἄρα, τίς με πότμος ἔτι περιμένει;

4 ἔχω μὲν ἐν χείρεσσιν ἀρτίως τέκνον,

5 τάλας, τὸν δ' ἔναντα προσβλέπω νεκρόν,

6 φεῦ φεῦ μᾶτερ ἀθλίᾳ, φεῦ τέκνον. 1300

ΕΞ. ἥδ' ὀξυθήκτω βωμία περὶ ξίφει
λύει κελαινὰ βλέφαρα, κωκύσασα μὲν
τοῦ πρὶν θανόντος Μεγαρέως κλεινὸν λάχος,
αὐθις δὲ τοῦδε, λοίσθιον δὲ σοὶ κακὰς
πράξεις ἐφymνήσασα τῷ παιδοκτόνῳ. 1305

στρ. γ'. ΚΡ. αἰαῖ αἰαῖ,

2 ἀνέπταν φόβῳ. τί μ' οὐκ ἀνταῖαν

3 ἐπαισέν τις ἀμφιθήκτω ξίφει;

4 δείλαιος ἐγώ, αἰαῖ, 1310

5 δειλαῖα δὲ συγκέκραμαι δῦα.

ΕΞ. ὥς αἰτίαν γε τῶνδε κακείνων ἔχων
πρὸς τῆς θανούσης τῆσδ' ἐπεσκήπτου μόρων.

ΚΡ. ποίῳ δὲ καπελεύσατ' ἐν φοναῖς τρόπῳ;

ΕΞ. παίσας' ὑφ' ἥπαρ αὐτόχειρ αὐτήν, ὅπως 1315
παιδὸς τόδ' ἦσθετ' ὀξυκώκυτον πάθος.

στρ. δ'. ΚΡ. ὦμοι μοι, τάδ' οὐκ ἐπ' ἄλλον βροτῶν

2 ἐμᾶς ἀρμόσει ποτ' ἐξ αἰτίας.

3 ἐγὼ γάρ σ' ἐγὼ ἔκανον, ὦ μέλεος,

4 ἐγώ, φάμ' ἔτυμον. ἰὼ πρόσπολοι, 1320

5 ἄγετέ μ' ὅ τι τάχιστ', ἄγετέ μ' ἐκποδών,

6 τὸν οὐκ ὄντα μᾶλλον ἢ μηδένα.

1301 ἡ δ' (ἡδ' L) ὀξυθηκτος ἡδε (ἡ δὲ L) βωμία περίξ MSS.: corr. Arndt.

1303 λάχος Bothe: λέχος MSS.

1310 αλαῖ Erfurdt: φεῦ φεῦ MSS.

1321 τάχιστ' Erfurdt: τάχος MSS.

ΧΟ. κέρδη παραινεῖς, εἴ τι κέρδος ἐν κακοῖς·
βράχιστα γὰρ κράτιστα τὰν ποσὶν κακά.

ἀντ. γ. ΚΡ. ἴτω ἴτω,

2 φανήτω μόρων ὁ κάλλιστ' ἔχων 1329

3 ἐμοί, τερμίαν ἄγων ἀμέραν,

4 ὕπατος· ἴτω ἴτω,

5 ὅπως μηκέτ' αἶμαρ ἄλλ' εἰσίδω. 1333

ΧΟ. μέλλοντα ταῦτα· τῶν προκειμένων τι χρῆ
πράσσειν· μέλει γὰρ τῶνδ' ὅτοισι χρῆ μέλειν. 1335

ΚΡ. ἀλλ' ὦν ἐρῶ μέν, ταῦτα συγκατηυξάμην.

ΧΟ. μή νυν προσεύχου μηδέν· ὡς πεπρωμένης
οὐκ ἔστι θνητοῖς συμφορᾶς ἀπαλλαγῇ.

ἀντ. δ. ΚΡ. ἄγοιτ' ἂν μάταιον ἄνδρ' ἐκποδών,

2 ὅς, ὦ παῖ, σέ τ' οὐχ ἐκὼν κατέκανον 1340

3 σέ τ' αὖ τάνδ', ὥμοι μέλεος· οὐδ' ἔχω

4 πρὸς πότερον ἴδω, πᾶ κλιθῶ· πάντα γὰρ

5 λέχρια τὰν χεροῖν, τὰ δ' ἐπὶ κρατί μοι 1345

6 πότμος δυσκόμιστος εἰσήλατο.

ΧΟ. πολλῶ τὸ φρονεῖν εὐδαιμονίας
πρῶτον ὑπάρχει· χρῆ δὲ τὰ γ' εἰς θεοὺς
μηδὲν ἀσεπτεῖν· μεγάλοι δὲ λόγοι 1350

μεγάλας πληγὰς τῶν ὑπεραύχων

ἀποτείσαντες

γῆρα τὸ φρονεῖν ἐδίδαξαν.

1330 ἔχων Pallis: ἐμῶν MSS. 1336 ἐρῶ μέν] μέν om. L, add. r (ἐρῶ-
μεν V). 1340 κατέκανον W. Schneider: κατέκτανον MSS. 1341 σέ
τ' αὐτὰν MSS.: corr. Seidler. 1342 f. πρὸς πότερον] ὅπα πρὸς πρότερον
L (πότερον r): corr. Seidler.—κλιθῶ Musgrave: καὶ θῶ MSS. 1344 τὰν
Brunck: τὰδ' ἐν L, vulg. (τά τ' r.)

NOTES.

Scene:—*The same as in the Oedipus Tyrannus,—viz., an open space before the royal palace (once that of Oedipus) at Thebes. The back-scene represents the front of the palace, with three doors, of which the central and largest (the βασιλείος θύρα) is that which in v. 18 is called αὐλαιοι πύλαι, as being the principal entrance to the αὐλή of the house.*

I—99 Prologue. *At daybreak (v. 100) on the morning after the fall of the two brothers and the flight of the Argives, Antigone calls Ismene forth from the house, in order to speak with her apart. She tells her that Creon has forbidden the burial of Polyneices, and declares her resolve to perform it herself. Ismene declines to assist, and endeavours to dissuade her. Antigone then goes alone to the task.*

I—6 ‘Ismene, my sister, mine own dear sister, knowest thou what ill there is, of all bequeathed by Oedipus, that Zeus fulfils not for us twain while we live? Nothing painful is there, nothing fraught with ruin, no shame, no dishonour, that I have not seen in thy woes and mine.’

I The words κοινόν (kindred) αὐτάδελφον (very sister) form a single emphatic expression (‘my sister, mine own sister’), not a climax (‘kinswoman, and sister’)—κοινόν strengthening αὐτάδελφον much as in *O. C.* 535 κοιναί γε πατρὸς ἀδελφραί (‘yea, very sisters of their sire’). κοινόν refers simply to birth from the same parents (cp. 202): it will not bear the added moral sense, ‘having common interests and feelings’: that is only implied, in so far as it may be a result of kinship.—κάρα: the periphrasis (as with κεφαλῇ) usu. implies respect, affection, or both (cp. Horace’s *tam cari capitis*).—The pathetic emphasis of this first line gives the key-note of the drama. The origin which connects the sisters also isolates them. If Ismene is not with her, Antigone stands alone,

2 f. ἀρ' οἶσθ'...τελεῖ; The soundness of the text is doubtful, but no proposed correction is probable. I read ὃ τι, pron., not ὅτι, conjunction, and supply ἐστί. In the direct question, τί ὁποῖον οὐ τελεῖ; we understand ἐστί with τί. In the indirect form, it is simplest to say οὐκ οἶδ' ὃ τι οὐ τελεῖ; and we certainly could not say, οὐκ οἶδ' ὃ τι [ἐστίν] ὁποῖον οὐ τελεῖ, if ὃ τι came immediately before ὁποῖον. Here, however, the separation of ὃ τι from ὁποῖον by Ζεὺς τῶν ἀπ' Οἰδίπου κακῶν makes a vital difference. The sentence begins as if it were to be, ἀρ' οἶσθ' ὃ τι Ζεὺς οὐ τελεῖ; But when, after an interval, ὁποῖον comes in, the Greek hearer would think of the direct form, τί ὁποῖον οὐ τελεῖ; and so his ear would not be offended. [For similar superfluous relative pronouns see Thucyd. 3. 39. 9 τίνα οἶεσθε ὄντινα οὐ βραχεῖα προφάνει ἀποστήσεσθαι; Xen. Cyrop. 1. 4. 25 οὐδένα ἔφασαν ὄντιν' οὐ δακρύοντ' ἀποστρέφεσθαι, ib. 8. 3. 24 οὐδὲν τούτων ὃ, τι οὐχὶ παρασκευάσας ἐθησαύριζε παρ' αὐτῷ. S.]

τῶν ἀπ' Οἶδ. κακῶν, the ills derived from Oed. (cp. *Ph.* 1088 λύπας τὰς ἀπ' ἐμοῦ): i.e. the curse upon the Labdacidae (594) which he had inherited, and which he bequeathed to his children in a form intensified by his own acts,—the parricide, the incest, the imprecation upon his sons. That imprecation finds a further fulfilment in Creon's edict. ἔτι ζῶσαι does not mean, 'living wearily on,' but simply, 'still living' (not yet dead), so that ἔτι is almost pleonastic, as in 750 ἔτι ζῶσαν, and so *Tr.* 305.

4 οὐτ' ἄτης ἄτερ. I translate as if οὐτ' ἄτην ἄγον (or the like) stood in the text, since there can be no doubt that such was the general sense; but I leave the traditional words, οὐτ' ἄτης ἄτερ, thinking no emendation sufficiently probable to be admitted. But the phrase ἄτης ἄτερ is not, in itself, at all suspicious: cp. *Tr.* 48 πημονῆς ἄτερ: Aesch. *Suppl.* 377 βλάβης ἄτερ, 703 ἄτερ πημάτων: *Ag.* 1148 κλαυμάτων ἄτερ: *Th.* 683 αἰσχύνης ἄτερ: *Ch.* 338 τί δ' ἄτερ κακῶν; Eur. *Her.* 841 οὐκ ἄτερ πόνων.

5 f. αἰσχρόν, shocking the moral sense: ἄτιμον, attended by outward marks of dishonour,—as Oedipus imagines his daughters exposed to slights at the public festivals (*O. T.* 1489 ff.). Thus αἰσχρόν in a manner balances the subjective ἀλγεινόν, as the external ἀτιμία corresponds with the ἄτη. Cp. *O. T.* 1283 ff.—ὁποῖον οὐ...οὐκ ὀπωπα. The repetition of the negative is warranted by the emphasis: cp. *Ph.* 416 οὐχ ὃ

Τυδέως γόνος, | οὐδ' οὐμπολητὸς Σισύφου Λαερτιά, | οὐ μὴ θάνωσι:
Tr. 1014 οὐ πῦρ, οὐκ ἔγχος τις ὀνήσιμον οὐκ ἐπιτρέψει; τῶν...κακῶν,
sc. ὧν, possessive (or 'partitive') gen. with ὅπωπα,—'which
 I have not seen as belonging to, being in the number of,' our
 woes. For the omission of ὧν cp. *O. C.* 694 ἔστιν δ' οἶον ἐγὼ
 γᾶς Ἀσίας οὐκ ἐπακούω.

7 αὐ is oft. thus joined with the interrogative τίς ('what
πεῖν thing?'): cp. 1172, 1281: *O. C.* 357 νῦν δ' αὐ τίν' ἤκεις
 μῦθον... | φέρουσα...; *ib.* 1507 τί δ' ἐστίν...νέορτον αὐ;—πανδήμῳ
 πόλει, the whole body of the citizens: so 1141, *El.* 982:
 πανδήμου στρατοῦ *Ai.* 844. For the adj. compounded with a
 noun cognate in sense to the subst., cp. βίος μακράων (*O. T.*
 518), εὐήρετμος πλάτα (*O. C.* 716 n.).

8 κήρυγμα 'edict.' θεῖναι, not θέσθαι. τίθημι νόμον denotes
 simply the legislative act as such; hence it is fitting when the
 lawgiver is supreme or absolute; as Athena says, θεσμόν...θήσω
 (*Aesch. Eum.* 484). τίθεμαι νόμον further implies the legislator's
 personal concern in the law; hence it is said of legislative
 assemblies (*Ar. Pol.* 4. 1. 9): but it can be said also of the
 despot, if his interest is implied: *Plat. Rep.* 338 ε τίθεται δέ γε
 τοὺς νόμους ἐκάστη ἡ ἀρχὴ πρὸς τὸ αὐτῇ ξυμφέρον, δημοκρατία μὲν
 δημοκρατικούς, τυραννὶς δὲ τυραννικούς. τὸν στρατηγόν. Creon is
 already βασιλεὺς χώρας (155), having become so by the fact of
 Eteocles falling (173). She calls him στρατηγός because that
 was the special capacity in which, as king, he had first to act;
 but the title serves also to suggest rigour. The poets some-
 times speak of the δῆμος as στρατός (*Pind. P.* 2. 87, *Aesch.*
Eum. 566).

9 ἔχεις, *cognitum habes*: *Tr.* 318 οὐδ' ὄνομα πρὸς τοῦ τῶν
 ξυνεμπόρων ἔχεις;—κείσθήκουσας, simply 'heard' (not, 'given heed
 to'), as *O. C.* 1645, *Ai.* 318, *Tr.* 351, 424.

10 τῶν ἐχθρῶν κακά, 'that evils belonging to (proper for) our
 enemies are coming upon our friends'; *i.e.* that our brother
 Polyneices is to share the doom of the Argive dead, by being
 left unburied. As appears from vv. 1081 ff., *Soph.* supposes
 that burial was denied to the slain foemen generally, and not
 to Polyneices alone. No legend was more familiar at Athens
 than that of Theseus recovering the Argive corpses from Creon
 (*Eur. Suppl.*). Cp. 1162, where, as here, ἐχθρῶν are the
 Argives,—the πολέμιοι in their relation to individuals. Ismene,
 too, seems to understand the Argives; in her reply verses
 11—14 refer to φίλους, and vv. 15—17 to ἐχθρῶν. It is rare

that ἐχθρῶν should have the art., while κακὴ has none; but cp. 365: *O. T.* 1530 τέρμα τοῦ βίου.

11 f. μέν does not answer to the δέ in 15, but merely gives a slight emphasis to ἐμοί; cp. Xen. *Cyr.* I. 4. 12 ἐγὼ μὲν οὐκ οἶδα (though others may know).—Ἀντιγόνη, placed as in *O. C.* 1 n., 1415; while once (*O. C.* 507) the anapaest is in the 4th place.—φίλων, objective gen. with μῦθος, tidings *about* them: cp. *Ai.* 221 ἀνδρὸς αἰθονος ἀγγελίαν: *ib.* 998 δέξεια γάρ σου βάσις.—ἐξ ὅτου, referring to a definite time, as 1092, *O. C.* 345, *Tr.* 326, *Ph.* 493, like ἐξ οὗ (*O. T.* 1201, *Tr.* 38, *Ai.* 661, 1337). It refers to an indefinite time below, 457. The brothers had fallen on the preceding day.

13 δυοῖν...δύο. The addition of δύο would have more point if two pairs were in question, each consisting of one brother and one sister (as e.g., one might say, 'the two husbands were taken from the two wives'): yet it is not pointless, since it helps to suggest the isolation of the sisters. As Greek (esp. tragic) idiom loves to mark reciprocity by a repeated word (73 φίλη...φίλου, *Ai.* 267 κοινὸς ἐν κοινοῖσι), so it also loves to mark coincidence or contrast of number whether this is, or is not, especially relevant (cp. 14, 55, 141).

14 θανόντων is clearly required here, though our mss. have θανόντων. So in *EL.* 1297, where νῶν ἐπελθούτων is certainly right, L has ἐπελθόντων (with οἱ written over ω as a correction). A plur. noun can stand with δύο (*Od.* 12. 73), and in *Il.* 16. 428 we have αἰγυπιοὶ γαμψώνυχες...κλάζοντε. But I have been able to find only one proper parallel for such a combination as δυοῖν ἀδελφοῖν θανόντων, viz., a verse of an unknown poet, fr. adesp. 153 in Nauck *Trag. Frag.* p. 679 Αἶαντε δ' ὀρμήσαντες ἐκ συνωρίδος. and this has survived because Herodian cited it as a solecism. διπλῇ χειρὶ, i.e. each by the other's right hand (as in *O. C.* 1425 θάνατον ἐξ ἀμφοῖν = ἐξ ἀλλήλων): so 170 διπλῆς μοίρας, a doom given by each to the other.

15 ff. ἐπεὶ, temporal, 'since' (like ἐξ οὗ), as oft. in Her. and the poets. So also ὅτε (*Thuc.* I. 13 ἔτη δ' ἐστὶ...τριακόσια... ὅτε...ἦλθε).—ἐν νυκτὶ τῇ νῦν, 'last night': so νυκτὸς τῇσδε *Ai.* 21 (cp. *ib.* 209): νυκτὶ τῇδε *EL.* 644: while 'to-night' is τῆς ἐπιούσης νυκτός (*Plat. Crito* 46 A). The Argives, having on the preceding day lost all their leaders except Adrastus, fled shortly before dawn (cp. 100).—ὑπέρτερον here simply = πλέον (cp. *nihil supra*).—As οἶδ' εὐτυχοῦσα = οἶδ' ὅτι εὐτυχῶ, so the participles εὐτυχοῦσα and ἀτωμένη are epexegetic of οὐδὲν ὑπέρ-

τερον, = οὐθ' ὅτι εὐτυχῶ οὐθ' ὅτι ἀτῶμαι. Of ἀτᾶσθαι we find only this pres. part. (below, 314, *Αἰ.* 384, *Eur. Suppl.* 182) and ἀτῶμεσθα *Αἰ.* 269.

18 ff. ἦδη: see on *O. T.* 1525. καλῶς has a slightly ironical tone (*O. T.* 1008), glancing at Ismene's apathy.—αὐλείων πυλῶν, the outer door (or gate) of the court-yard, the αὐλαιοι (or αὐλῆς) θύραι of the Homeric house (*Od.* 18. 239), in distinction from the θύραι μεγάρου, or inner door from the court into the men's hall. The tragedians commonly use the more stately word πύλαι, rather than θύραι, for these outer doors of the palace: cp. *Eur. Helen.* 431 πύλας τε σεμνὰς ἀνδρὸς ὀλβίου τινὸς | προσῆλθον. ἐξέπεμπον, 'sought to bring thee forth': the act., since she had herself fetched or called Ismene; the midd. means to summon by a messenger, *O. T.* 951 τί μ' ἐξέπέμψω δεῦρο τῶνδε δωματῶν; cp. on 161, 165. The imperf., because she speaks of the motive present to her mind while the act was being done: cp. *O. C.* 770 τότ' ἐξεώθεις καῖέβαλλες, η.

20 τί δ' ἔστι; marking surprise (*O. T.* 319 η.). δηλοῖς is not intransitive, the thing shown being expressed by the partic. in the nomin., just as below, 242 (cp. on 471), *Thuc.* 1. 21 ὁ πόλεμος οὗτος...δηλώσει...μείζων γεγεννημένος. There is a really intransitive use of δηλόω in [*Andoc.*] or. 4 § 12 δηλώσει δὲ ἡ τῶν συμμάχων ἔχθρα πρῶτον, etc., unless δηλώσεται should be read there; but the speech is a work of the later rhetoric (see *Attic Orators*, 1. 137). Not one of the few instances adduced from classical Greek requires δηλόω to be intransitive: *Her.* 2. 117 (subject τόδε): 5. 78 (ἡ ἰσηγορίη): *Plat. Gorg.* 483 D (ἡ φύσις). In *Her.* 9. 68 δηλοῖ τέ μοι ὅτι πάντα...ῆρτητο.... εἰ καὶ τότε...ἔφευγον, the real subject is the clause with εἰ (the fact of their flight shows me).

καλχαίνουσ' ἔπος τι (for the enclitic τις placed before its noun, see on *O. C.* 280 f.), 'that thou art troubled by some tidings.' The verb is intrans., ἔπος being the 'internal,' or cognate, accus. (*Ph.* 1326 νοσεῖς τόδ' ἄλγος). From κάλλη, the purple limpet (perh. connected with κόχλος, κόγχη), comes καλχαίνω, to make, or to be, purple: then fig., to be darkly troubled in mind: *Eur. Her.* 40 ἀμφὶ τοῖσδε καλχαίνων τέκνοις. Hence perh. Κάλχας, the seer who darkly broods on the future. For the sense of ἔπος cp. *O. C.* 302 τίς δ' ἔσθ' ὁ κείνω τοῦτο τοῦπος ἀγγελῶν;

21 ἱ. οὐ γάρ, 'what, has not,' etc., introducing an indignant

question, as *Ai.* 1348, *Ph.* 249. τὸ κασιγνήτω...τὸν μὲν...τὸν δέ, partitive apposition (σχήμα καθ' ὅλον καὶ μέρος), the whole, which should be in the genitive, being put in the same case as the part,—a constr. freq. in nom., but rare in accus.: cp. 561: *Thuc.* 2. 92 δύο ὑποσχέσεις τὴν μὲν βουλόμενος ἀναπρᾶξαι, τὴν δὲ αὐτὸς ἀποδοῦναι.—The place of τάφου before τὸ κασιγνήτω shows the first thought to have been,—‘*of a tomb*, he has deemed our two brothers, the one *worthy*, the other *unworthy*’: but προτίσας, which has taken the place of a word in the sense of ἀξιώσας, substitutes the idea of preferring one brother to the other. Thus τάφου is left belonging, in strict grammar, to ἀτιμάσας only; for the genit. with which, cp. *O. C.* 49.—ἀτιμάσας ἔχει = a perfect, *O. T.* 577.

23 f. I read σὺν δίκης | χρήσει δικαίᾳ καὶ νόμου, ‘with righteous observance of justice and usage,’ instead of the σὺν δίκη χρησθεὶς δικαίᾳ καὶ νόμῳ of our MSS., for in classical Greek χρησθῆναι is always passive. δίκης, following σὺν, was changed to δίκη, and then χρήσει became χρησθεὶς, in an attempt to mend the sense. σὺν χρήσει δικαίᾳ δίκης καὶ νόμου = δίκη καὶ νόμῳ δικαίως χρώμενος. For the latter, cp. Antiphon or. 5 § 87 χρήσθαι τῇ δίκη καὶ τῷ νόμῳ. *Eur. I. A.* 316 οὐδὲν τῇ δίκη χρήσθαι θέλει. The substantival periphrasis (σὺν χρήσει τινός for χρώμειός τινι) is of a common kind; e.g. *Thuc.* 2. 39 διὰ...τὴν ἐν τῇ γῇ ἐπὶ πολλὰ ἡμῶν αὐτῶν ἐπίπεμψιν: 5. 8 ἄνεν προόψεως...αὐτῶν (= εἰ μὴ προΐδοιεν αὐτούς). νόμου, of funeral rites, cp. 519: so νόμιμα (*Thuc.* 3. 58), τὰ νομιζόμενα ποιεῖν (*iusta facere*): *Plut. Sull.* 38 κηδείας τῆς νενομισμένης, the usual obsequies.

25 τοῖς ἐνερθεν ἔντιμον νεκροῖς, ethic dat., in their sight (*O. T.* 8 πᾶσι κλεινός, cp. *O. C.* 1446). The dead repelled the spirit of the unburied from their converse: *Il.* 23. 71 (the shade of the unburied Patroclus to Achilles) θάπτε με ὅτι τάχιστα, πύλας Ἄϊδαο περήσω. | τῆλέ με εἵργουσι ψυχαί, εἶδωλα καμόντων, | οὐδέ μέ πω μίσγεσθαι ὑπὲρ ποταμοῖο ἐῷσιν.

26 θανόντα Πολυνείκους νέκυν, by enallage for θανόντος, but also with a reminiscence of the Homeric νεκῶν κατατεθνηῶτων: cp. 515 ὁ κατθανὼν νέκυσ.

27 f. ἐκκεκηρῦχθαι = προκεκηρῦχθαι, as in 203. The compound with ἐκ usu. = ‘to banish by proclamation’ (*O. C.* 430 n.).—τὸ μὴ...καλύψαι, instead of the ordinary μὴ καλύψαι: cp. 443: *O. C.* 1739 ἀπέφυγε... | ...τὸ μὴ πίτνειν κακῶς. Though τὸ μὴ καλύψαι might be viewed as subject to ἐκκεκηρῦχθαι, the latter was probably felt as an impersonal pass.

The addition of the art. to the infin. is freq. in drama: cp. 78, and *O. C.* 47 n.

29 εἰν δ'. Since *τινά* can mean *πάντα τινά*, it is not necessary to supply *πάντας* as subject for *εἰν*, though in *O. T.* 238 ff. we have *μήτ' ἐσδέχεσθαι μήτε προσφωνεῖν τινα*,... *ὥθειν δ' ἀπ' οἴκων πάντας*.

30 *θησαυρόν*: schol. *ἔρμαιον, εὖρημα*, taking it as merely 'treasure *trove*'; but here 'treasure' evidently implies 'store' (cp. *Ph.* 37 *θησαύρισμα*); the carrion-birds can return again and again to their feast.—*εἰσορώσι*, when they look down upon it from the air. The conjecture *εἰσορμῶσι*, to be taken with *πρὸς χάριν βορᾶς*, 'swooping to the joy of the feast,' is not only needless, but bad. Far finer is the picture of the birds pausing in their flight at the moment when they first *descry* the corpse below.

Take *πρὸς χάριν βορᾶς* with *γλυκὺν θησαυρόν*, not with *εἰσορώσι*: lit., a *welcome store* to the birds, when they look upon it, *with a view to pleasure in feeding*. *πρὸς χάριν* is used either adverbially or with a genitive. (1) As an adverb, it means literally, 'with a view to gratification': hence (a) when the *χάρις* is one's own, 'at *pleasure*,' as Philoctetes calls the birds (*Ph.* 1156) *κορέσαι στόμα πρὸς χάριν*, to glut their beaks on him 'as they will': (b) when the *χάρις* is another's, 'so as to *give pleasure*,' 'graciously,' as *O. T.* 1152 *σὺ πρὸς χάριν μὲν οὐκ ἐρεῖς*. (2) A genitive after *πρὸς χάριν* can denote (a) that *in which* the *χάρις* consists, as *βορᾶς* here: or (b) the person or thing *whose* the *χάρις* is, as below, 908, *τίνος νόμου... πρὸς χάριν*; 'in deference to what law?' *Eur. Med.* 538 *νόμοις τε χρῆσθαι μὴ πρὸς ἰσχύος χάριν*, 'not at the pleasure of force,'—i.e. not so that force can do what it pleases. Here, *πρὸς χάριν βορᾶς* differs from a simple *χάριν βορᾶς* by implying the same notion as the adverbial *πρὸς χάριν* in *Ph.* 1156 quoted above: 'to feast on *at their pleasure*.'

31 f. *σοί*, like *κάμοι*, depends on *κηρύξαντ' ἔχειν* (for which see 22). Creon's edict, addressed to all Thebans, touches the sisters first, since, as the nearest relatives of the dead, they were most concerned to see that he received burial. Antigone speaks with burning indignation. She says, in effect:—'Thus hath Creon forbidden thee and me to render the last offices to our brother.' The parenthesis *λέγω γὰρ καμέ* is prompted by the intense consciousness of a resolve. To her, who knows her own heart, it seems wonderul that Creon should even

have imagined her capable of obeying such an edict. It is a fine psychological touch, and one of the most pathetic in the play.—τὸν ἀγαθόν, ironical, as *O. T.* 385 Κρέων ὁ πιστός, *P^{h.}* 873 ἀγαθοὶ στρατηλάται.—λέγω γὰρ κάμει (instead of κάμοι), a constr. most freq. when the acc. is a proper name, as *Dem.* or. 24 § 6 προσέκρουσ' ἀνθρώπῳ πονηρῷ... Ἀνδροτίωνα λέγω. So *Tr.* 9, *Ph.* 1261, *Aesch.* *T^{h.}* 609, *Eur.* *Her.* 642.

33 νεῖσθαι pres. (*Od.* 15. 88): *Eur.* has νεῖσθε (*Alc.* 737) and νεόμενος (in lyr. *El.* 723): otherwise the word is not tragic.—τοῖσι μὴ εἰδόσιν, synizesis, as 263, 535, *O. C.* 1155 ὡς μὴ εἰδότη αὐτόν, *Tr.* 321 καὶ ξυμφορὰ τοι μὴ εἰδέναι.

35 παρ' οὐδέν, 'nor counts the matter light': cp. 466: *O. T.* 983 ταῦθ' ὅτῳ | παρ' οὐδέν ἐστι. The addition of ὡς serves to mark Creon's point of view more strongly: cp. *O. C.* 732 ἦκω γὰρ οὐχ ὡς δρᾶν τι βουλευθείς, n.—ὅς ἂν...δρᾶ, the antecedent τούτῳ being suppressed, = a dat., τῷ δρῶντι: cp. *Isocr.* or. 18 § 37 προσήκει βοηθεῖν ὑμᾶς οὐχ οἷτινες ἂν δυστυχιστάτους σφᾶς αὐτοὺς ἀποδείξωσιν ἀλλ' οἷτινες ἂν δικαιότερα λέγοντες φαίνωνται. That such a relative clause was felt as practically equivalent to a noun-case may be seen from *Thuc.* 2. 62, where it is co-ordinated with a dative: αἵχημα μὲν...καὶ δειλῷ τινὶ ἐγγίγνεται, καταφρόνησις δέ, ὅς ἂν καὶ γνώμῃ πιστεύῃ. *Thuc.* uses this constr. esp. in definitions, as 6. 14, τὸ καλῶς ἄρξαι τοῦτ' εἶναι, ὅς ἂν τὴν πατρίδα ὠφελήσῃ.

36 προκέσθαι: cp. 481: *O. T.* 865 νόμοι πρόκεινται.—δηρόλευστον = λευσθέντα ὑπὸ τοῦ δήμου, the epith. of the victim being transferred to the doom: *Tr.* 357 ὁ ῥιπτὸς Ἰφίτου μόρος. Cp. *Aesch.* *Ag.* 1616 δημορριφεῖς...λευσίμους ἄρας. Death by public stoning would mean that the transgressor was execrated as a traitor to the commonweal: see n. on *O. C.* 435. *Herod.* 9. 5.

37 f. σοι ethic dat.: so *O. C.* 62 and *El.* 761 τοιαῦτά σοι ταῦτ' ἐστί. —ἐσθλῶν, gen. of origin with πέφυκας, from a good stock: *O. T.* 1062 εἰάν τρίτης ἐγὼ | μητρὸς φανῶ τρίδουλος n. Cp. fr. 601 (race cannot be relied upon, since often) πέλεται | οὐτ' ἀπ' εὐγενέων ἐσθλὸς οὐτ' ἀχρείων | τὸ λίαν κακός.

39 ὦ ταλαῖφρον, 'my poor sister': cp. ἄνολβος (1026), δούποτμος (*O. T.* 888), μέλεος, etc.—εἰ τὰδ' ἐν τούτοις: cp. *O. C.* 1443 ταῦτα... | ..τῇδε φθίει. The plur. ἐν τούτοις means either (1) 'in these circumstances,' as here, and *Plat. Phaed.* 101 c: or (2) 'meanwhile,' *inter haec*, as *Plat. Sym.* 220 b. The sing. ἐν τούτῳ usually = 'meanwhile'; more rarely 'in this case' (*Thuc.* 1. 37), or 'at this point' (*id.* 2. 8).

40 λύουσ'...ἢ φάπτουσα, 'by seeking to loose or to tighten the knot,'—a phrase, perhaps proverbial, for 'meddling in any way.' She can do no good by touching the tangled skein. The Greek love of antithesis naturally tended to expressions like our 'by hook or by crook,' 'by fair means or foul,' 'for love or money,' 'good or bad,' etc. Cp. 1109 οἱ τ' ὄντες οἱ τ' ἀπόντες (n.): Eur. *Bacch.* 800 ἀπόρῳ γε τῷδε συμπεπλέγμεθα ξένῳ, | ὃς οὔτε πάσχωιν οὔτε δρῶν σιγήσεται, which is plainly colloquial,—meaning 'who will not hold his peace on any terms.' Some find a reference to weaving;—'by loosening the web, or fastening a new thread'; but, though the phrase may have been first suggested by the loom, it was probably used without any such conscious allusion.—Another view makes the phrase refer to Creon's edict: 'seeking to undo it, or to tighten it,'—i.e. to break it, or to make it more stringent than it already is (schol. λύουσα τὸν νόμον, ἢ βεβαιούσα αὐτόν). But, though Antigone has not yet revealed her purpose, too great callousness is ascribed to Ismene if she is supposed to doubt whether her sympathy is invited against or *for* such an edict.—The *act.* ἐφάπτειν is rare: *Tr.* 933 τοῦργον ὡς ἐφάψειεν, that he had imposed the deed on her (by his fierce reproaches): *Pind. O.* 9. 60 μὴ καθέλοι νιν αἰὼν πότμον ἐφάψαις | ὀρφανὸν γενεᾶς.—προσθείμην: cp. *O. C.* 767 προσθέσθαι χάριν, n.—πλέον, 'for thine advantage': *O. T.* 37 οὐδὲν ἐξειδὼς πλέον, n.

41 f. ξυμπονήσεις is the more general word,—'co-operate'; ξυνεργάσει, the more explicit,—'help to accomplish the deed.'—ποῖόν τι κ. stands for cognate acc. to the verbs in 41: cp. *O. C.* 344 κακὰ | ὑπερπονέϊτον, n.—Read ποῦ γνώμης...εἶ (from εἶναι): cp. *El.* 390 ποῦ ποτ' εἶ φρενῶν. The question between ποῦ and ποῖ here is one of sense, not of idiom. ποῖ γνώμης...εἶ (from ἰέναι) would mean, 'to what thought will you have recourse?' Cp. *O. C.* 170 ποῖ τις φροντίδος ἔλθῃ; (n.), *Tr.* 705 οὐκ ἔχω... ποῖ γνώμης πέσω. But the meaning here is, 'what can you be thinking of?'

43 f. εἰ sc. σκόπει.—Join ξὺν τῇδε χερὶ: she lifts her hand.—κουφίεις, 'lift,' take up for burial: cp. *Al.* 1410 πλευρὰς σὺν ἐμοὶ | τάσδ' ἐπικούφεις (the dead Ajax): and the common phrase ἀναιρεῖσθαι νεκρούς.—ἡ γὰρ marks surprise (*O. C.* 64). The absence of caesura in the first three feet allows each of the two important words (νοεῖς θάπτειν) to fall slowly from the astonished speaker's lips.—σφε = αὐτόν, as 516, 1226. σφε can be s. or pl., m. or f.: νιν, s. or pl., m., f. or n.—ἀπέρρητον, acc. neut. in

appos. with *θάπτειν σφε*: Plat. *Gorg.* 507 E ἐπιθυμίας... πληροῦν, ἀνήνυτον κακόν.—πόλει, 'to' or 'for' (dat. of interest), not 'by' (dat. of agent), though the latter might be supported by Eur. *Phoen.* 1657 ἐγὼ σφε θάψω, κὰν ἀπεννέπη πόλις.

45 f. τὸν γοῦν ἐμὸν κ.τ.λ. To the question—'Do you really mean to bury him?'—the simple answer would have been, τὸν γοῦν ἐμὸν ἀδελφόν, 'I certainly mean to bury my own brother.' But the word ἐμὸν—reminding her that he is equally *Ismene's* brother—prompts the insertion of the reproachful clause, καὶ τὸν σόν, ἣν σὺ μὴ θέλῃς. Thus the contrast between τὸν ἐμὸν and τὸν σόν anticipates the emphasis on the word ἀδελφόν. The whole thought is,—'I will certainly do *my* duty,—and *thine*, if thou wilt not,—to a *brother*.' Since ἐ ἐμός is the same person as ὁ σός, this thought can be poetically expressed by saying, 'I will certainly bury *my* brother,—and *thine*, if thou wilt not': for the tribute *rendered* to him by one sister represents the tribute *due* from both. Remark that γοῦν often emphasises a pers. or possessive pron. (as here ἐμὸν): 565 σοὶ γοῦν: *Αἰ.* 527 πρὸς γοῦν ἐμοῦ: *O. T.* 626 τὸ γοῦν ἐμὸν: *El.* 1499 τὰ γοῦν σ'.

ἀδελφόν... ἀλώσομαι. Didymus (*circ.* 30 B.C.) said this verse was condemned as spurious 'by the commentators' (ὑπὸ τῶν ὑπομνηματιστῶν). I believe it to be undoubtedly genuine. One modern argument against it is that Antigone should here speak only one verse. But these two verses express the resolve on which the action of the play turns: it is an important moment in the dialogue. And, at such a moment, Soph. often allows a stichomuthia to be broken by two or more verses for the same speaker. Further, verse 46 is Sophoclean in three traits: (a) ἀδελφόν emphasised by position as first word, with a pause after it: cp. 72, 525: *O. T.* 278 δεῖξαι: *O. C.* 1628 χωρεῖν. (b) οὐ γὰρ δὴ in rejecting an alternative: *O. T.* 576 ἐκμάνθαν'. οὐ γὰρ δὴ φονεὺς ἀλώσομαι. Cp. *O. C.* 1110 n. (c) The phrase with the aor. part.: *Αἰ.* 1267 χάρις διαρρεῖ καὶ προδοῦσ' ἀλίσκεται. Lastly, v. 45, if alone, would be too bald and curt.

47 ὦ σχετλία, 'over bold.' The word primarily means 'enduring' (√σχε, σχεθεῖν). Hence: (1) Of *persons*, (a) 'unflinching,' in audacity or cruelty,—the usu. Homeric sense, as *Od.* 9. 494 σχέτλιε, τίπτ' ἐθέλεις ἐρεθίζεμεν ἄγριον ἄνδρα; So *Ph.* 369, 930 ὦ σχέτλιε, Eur. *Alc.* 741 σχετλία τόλμης. (b) 'Suffering,' = τλήμων, as Aesch. *P. V.* 644 (of Io), Eur. *Hec.* 783. Neither Homer nor Soph. has this use. (2) Οι

things, 'cruel,' 'wretched,'—a use common to all the poets: so *Ai.* 887 σχέτλια γάρ ('tis cruel'), *Tr.* 879.

48 οἰδέν, adv.: μέτα = μέτεστι: τῶν ἐμῶν (masc.) with εἶργειν only: cp. *El.* 536 ἀλλ' οὐ μετῆν αὐτοῖσι τὴν γ' ἐμὴν κτανεῖν. *Plat. Apol.* 19 C ἐμοὶ τούτων...οὐδὲν μέτεστι. For the plur. cp. *O. T.* 1448 ὀρθῶς τῶν γε σῶν τελεῖς ὕπερ ('thou wilt meetly render the last rites to thine own,'—Iocasta).

50 νῶν ethic dat. with ἀπώλετο (cp. *O. C.* 81 βέβηκεν ἡμῖν). ἀπεχθής, hateful to mankind for his involuntary crimes. ἀπώλετο, 'died,' not merely 'was disgraced' (cp. 59 ὀλούμεθ'): she is speaking of the deaths which had left them alone. But ἔπειτα in 53 is merely 'then,' 'in the next place,' and need not mean that Oedipus died before Iocasta. The *Antigone* knows nothing of his exile from Thebes, or of the sacred honour which surrounded the close of his life, as the story is told in the later *Oedipus at Colonus*.

51 ff. πρὸς...ἀμπλακημάτων...ἀράξας, 'impelled by them to strike his eyes': cp. *O. T.* 1236 (τέθνηκε) πρὸς τίνος ποτ' αἰτίας;—αὐτοφώρων = ἃ αὐτὸς ἐφώρασεν (cp. fr. 768 τὰ πλείεστα φωρῶν αἰσχροῖα φωράσεις βροτῶν), detected by himself, when he insisted on investigating the murder of Laius (cp. *O. T.* 1065). Elsewhere αὐτοφώρος = φωραθεὶς ἐπ' αὐτῷ τῷ ἔργῳ, 'taken in the act': *Thuc.* 6. 38 κολάζων, μὴ μόνον αὐτοφώρους (χαλεπὸν γὰρ ἐπιτυγχάνειν), ἀλλὰ καὶ ὧν βούλονται μὲν, δύνανται δ' οὐ: and so in the adv. ἐπ' αἰτοφώρῳ λαμβάνειν etc.—ἀράξας, with the golden brooches (περόναι): *O. T.* 1276 ἤρασσ' ἐπαίρων βλέφαρα.—αὐτὸς αὐτουργῇ χερί, emphatic, like αὐτὸς πρὸς αὐτοῦ (1177), but not strictly pleonastic, since αὐτός = 'by his own act,' i.e. 'of his free will,' while αὐτ. χερί refers to the instrument, 'with hand turned against himself.' Cp. on 56.

53 f. διπλοῦν ἔπος, a two-fold name (for the same person): as conversely *Aesch. P. V.* 209 ἐμοὶ δὲ μήτηρ...Θέμις | καὶ Γαῖα, πολλῶν ὀνομάτων μορφή μία.—ἀρτάναισι: cp. *O. T.* 1264 πλεκταῖσιν αἰώραισιν ἐμπεπλεγμένην.

55 f. δύο μίαν: see on 13.—αὐτοκτονοῦντε is not literally, 'slaying themselves,' or 'slaying each other,' but, 'slaying with their own hands': the context explains that the person whom each so slew was his own brother. So either (1) *suicide*, or (2) *slaying of kinsfolk*, can be expressed by αὐθέντης, αὐτοκτόνος, αὐτοσφαγής, αὐτοφόνος, etc. The compound merely expresses that the deed is done with one's own hand, implying that such a use of one's hand is unnatural. The object of the deed may

be one's own life, or another's. This ambiguity of the compound is illustrated by 1175 f. αὐτόχειρ δ' αἰμάσσεται.—XO. πότερα πατρός ἢ πρὸς οἰκείας χερός; 'by his father's hand, or by his own?'

57 κατειργάσαντ', plur. verb with dual subject, as oft., even when another verb with the same subject is dual, as Xen. *Cyr.* 6. 1. 47 ὡς εἰδέτην...ἡσπάσαντο: Plat. *Euthyd.* 294 Ε ὅτε παῖδιά ἦσθην...ἡπίστασθε: see *O. C.* 343 n.—ἐπαλλήλοιν χεροῖν, 'with mutual hands,'—each brother lifting his hands against the other. It is hard to believe that Soph. would here have written ἐπ' ἀλλήλοιν, 'against each other,' when χεροῖν would seem a weak addition, and the double οῖν would be brought into harsh relief by the independence of the two words. The verse is in every way better if we can read ἐπαλλήλοιν as an epithet of χεροῖν. Now we know that the word ἐπάλληλος was in common use at least as early as the 2nd century B.C. in the sense of 'one on the top of the other,' or, 'in close order.' It by no means follows, however, that a poet of the 5th cent. B.C. could not have used ἐπάλληλος in a sense corresponding with ἐπ' ἀλλήλοις as = 'against each other,'—the more frequent and familiar sense of the words, as in the Homeric ἐπ' ἀλλήλοισιν ἰόντες, ἐπ' ἀλλήλοισι φέρον πολύδακρυν Ἄρηα (*Il.* 3. 132): cp *Ar. Lys.* 50 ἐπ' ἀλλήλοισιν αἵρεσθαι δόρυ.

58 For αὐ 'in our turn' cp. 7.—μόνα δῆ, 'all alone': *Ty* 1063 μόνη με δὴ καθέειλε; *Al.* 992 ἀπάντων δῆ: so esp. with superlatives, *ib.* 858 πανίστατον δῆ: *Thuc.* 1. 50 μεγίστη δῆ.

60 ψῆφον, the pebble used in voting, then, the vote; here (as below, 632) applied to the resolve or decree of an absolute monarch. Cp. *O. T.* 606 μὴ μ' ἀπλῇ κτάνης | ψήφῳ, διπλῇ δέ, i.e. not by thine own royal voice alone, but by mine also.—τυράννων, i.e. Creon: allusive plur., as 67: *O. T.* 366 n.—κράτη, the powers of the king, as 173 (cp. *O. C.* 392 n.). The disjunctive ἢ means: 'if we offend against this edict, or (in any way) against the royal powers.'

61 f. τοῦτο μὲν is not governed by ἐννοεῖν, but is adv., 'on the one hand,' answered by ἔπειτα δ' (63) instead of τοῦτο δέ, as elsewhere by τοῦτ' αὐθις (167), τοῦτ' ἄλλο (*O. T.* 605), εἴτα (*Ph.* 1346), or δέ (*O. C.* 441).—ὥς, with οὐ μαχουμένα, marks the intention of nature as expressed in sex,—'showing that we were not meant to strive with men.' This might be illustrated by Arist.'s phrase, βούλεται ἡ φύσις ποιεῖν τι, in regard to nature's intention or tendency (*De Anim. Gen.* 4. 10, etc.).

62 f. οὐνεκ, 'that' (as *O. T.* 708, *O. C.* 1395, and oft.): *not*, 'because,' as some take it, supplying *χρη* with *ἀκούειν*.—*ἐκ*, as from the head and fount of authority; so *El.* 264 *κακ τῶνδ' ἄρχομαι*: cp. *O. C.* 67 n.—*ἀκούειν*, infin. expressing consequence ('so that we should hearken'), without *ὥστε*, as 1076 *ληφθῆναι*. We find *ἀκούω τινός*, 'to obey a person,' but not *ἀκούω τι*, as 'to hear (and obey) a command.' Here *ταῦτα* and *ἀλγίονα* are accusatives of respect, 'in regard to these things,' as *πάντα* in *El.* 340, *τῶν κρατούντων ἐστὶ πάντ' ἀκουστέα*, 'I must obey the rulers in all things.' If the accusatives were objective, the sense would be, 'to hear these taunts' (or, 'to be called these names'): cp. *Ph.* 607, *Αἰ.* 1235.

65 f. ἐγὼ μὲν οὖν. μὲν (with no answering *δέ*) emphasises ἐγὼ (see on 11), while οὖν has its separate force, 'therefore,' as in *O. T.* 483, *O. C.* 664.—*τοὺς ὑπὸ χθονός*, the gods below (451) and also the departed spirit of Polynices,—which, like the spirit of the unburied Patroclus (*Il.* 23. 65), can have no rest till sepulture has been given to the corpse. Cp. *O. C.* 1775 *τῷ κατὰ γῆς* (Oedipus): for the allusive plur., *El.* 1419 *ζῶσιν οἱ γᾶς ὑπαὶ κείμενοι* (Agamemnon).—*βιάζομαι τάδε*, 'force is put on me in these matters,' pass. with cogn. acc., as 1073 *βιάζονται τάδε*.

67 f. τοῖς ἐν τέλει βεβῶσι = *τυράννοις* in 60, *i.e.* Creon. βεβῶσι, as *El.* 1094 *μοῖρα μὲν οὐκ ἐν ἐσθλῇ | βεβῶσαν*: *O. C.* 1358 *ἐν πόνῳ | ταύτῳ βεβηκώς*. Elsewhere Soph. has the simple phrase: *Αἰ.* 1352 *κλύειν...τῶν ἐν τέλει*, and so *Ph.* 385, 925. οἱ ἐν τέλει are 'those in authority,'—τέλος meaning 'final or decisive power,' as Thuc. 4. 118 *τέλος ἔχοντες ἰόντων*, 'let the envoys go as plenipotentiaries.'—*τὸ γὰρ | ... πράσσειν*: for the art. in the 6th place, with its noun in the next v, cp. 78: *O. T.* 231: *O. C.* 265, 351: *Ph.* 674.—*περισσὰ πρ.*: cp. 780: so *Tr.* 617 *περισσὰ δρᾶν*, = *πολλὰ πράττειν*, *πολυπραγμονεῖν*.—*οὐκ ἔχει νοῦν οὐδ.* = *αἰδιόητόν ἐστι*: prop. of persons, as *Tr.* 553 *γυναικα νοῦν ἔχουσαν*.

69 f. *ἔτι*, 'yet,'—at some future time: so *El.* 66 (*καὶ ἐπαυχῶ*) *ἄστρον ὥς λάμψειν ἔτι*: *Tr.* 257 *δουλώσειν ἔτι* (he vowed that he would yet enslave him).—*πράσσειν...δρῶς* (instead of *πράσσοις*): for such substitution of a synonym cp. *O. T.* 54 *ἄρξεις...κρατεῖς* (n.): *O. C.* 1501 *σαφῆς...ἐμφανής*. With *δρῶς* we have a double *ἄν*, the first after the negative, the second after the emphatic *ἐμοῦ γ'*: cp. *O. T.* 339 n.—Objection has been made to *ἡδέως* on the ground that it ought to mean, 'with

pleasure to yourself.' But the difficulty has arisen from failing to distinguish between (1) οὐκ ἂν ἡδέως δρώης, and (2) οὐκ ἂν μετὰ ἐμοῦ ἡδέως δρώης. In (1) ἡδέως could mean only, 'agreeably to yourself.' But in (2) it is ambiguous; for the statement is equivalent to saying, 'your co-operation with me would not be agreeable'; *i.e.* to you, or to me, or to either of us,—as the context may imply. Here, as the emphatic ἐμοῦ γε indicates, she means ἡδέως ἐμοί. Cp. Plat. *Rep.* 426 c ὅς... ἂν σφᾶς... ἡδιστα θεραπεύη, *i.e.* 'whoever serves them *most acceptably*' (not, '*most gladly*'). Ar. *Nub.* 79 πῶς δῆτ' ἂν ἡδιστ' αὐτὸν ἐπεγείραμι; (*i.e.* most pleasantly *for him*).

71 ἴσθ' from εἰμί: 'be such as thou wilt,'—show what character thou wilt. Cp. *Ph.* 1049 οὗ γὰρ τοιούτων δεῖ, τοιοῦτός εἰμι ἐγώ: *ib.* 1271 τοιοῦτος ἦσθα τοῖς λόγοισι: *El.* 1024 ἄσκει τοιαύτη νοῦν δι' αἰῶνος μένειν: *O. T.* 435 ἡμεῖς τοιοῖδ' ἔφυμεν.—ὅποια σοι δοκεῖ = (τοιαύτη) ὅποια (or ὅποιαν) εἶναι δοκεῖ σοι, the relative being attracted into the case of the suppressed antecedent. This was the more natural since ὅποια σοι δοκεῖ, 'of any kind you please,' was felt as almost one word, ὅποιαδήποτε.—Those who read ἴσθ' (from οἶδα) ὅποια σοι δοκεῖ compare *El.* 1055 ἀλλ' εἰ σεαυτῇ τυγχάνεις δοκοῦσά τι | φρονεῖν, φρόνει τοιαῦτα. But εἰδέναι is not φρονεῖν. In Attic, ἴσθ' ὅποια σοι δοκεῖ could mean nothing but 'know such things as seem good to thee.' In 301 δυσσέβειαν εἰδέναι, and in *Ph.* 960 δοκοῦντος οὐδὲν εἰδέναι κακόν, the verb means simply 'to know.'

72 f. θάψω, emphatic by place and pause: see on 46 ἀδελφόν.—φίλη... φίλον, loved by him, as he is loved by me: *At.* 267 κοινὸς ἐν κοινοῖσι: *ib.* 620 ἄφιλα παρ' ἀφίλοις.—μετ' αὐτοῦ κείσομαι, *i.e.* in the same world of the dead (76). The repetition of μετὰ serves to bring out the reciprocity of love more strongly: φίλη μετ' αὐτοῦ κείσομαι, μετὰ φίλον (κειμένη),—instead of the simpler φίλη μετὰ φίλον κείσομαι.

74 f. ὅσια πανουργήσας: having broken a human law in a manner which the gods permit,—*viz.*, in order to observe a divine law. Creon uses the word πανουργίας below, 300. ὅσια is peculiarly appropriate since the word was familiar where duty to heaven was distinguished from duty to man: cp. Polyb. 23 10 παραβῆναι καὶ τὰ πρὸς τοὺς ἀνθρώπους δίκαια καὶ τὰ πρὸς τοὺς θεοὺς ὅσια. The phrase is an ὀξύμωρον (a paradox with a point), like 'splendide mendax'; *i.e.* the qualification (ὅσια) seems contrary to the essence of the thing qualified. ἐπεὶ κ.τ.λ.: (I will obey gods rather than men), *for* the other world is more to

me than this.— $\tau\omega\tilde{\nu}$ ἐνθάδε = ἢ τοῖς ἐνθάδε: *O. C.* 567 τῆς ἐς αὔριον | οὐδὲν πλεόν μοι σοῦ (= ἢ σοι) μέτεστιν ἡμέρας (n.).

76 f. $\sigma\omicron\iota$ δ' is better than Elmsley's $\sigma\tilde{\nu}$ δ', since the primary contrast is between their points of view: 'if it seems right to thee, dishonour the dead,' rather than, 'do thou, if it seems right, dishonour the dead.' Remark, too, that the *simple* εἰ δοκεῖ (without dat. of pron.) is usually a polite formula, 'if it is pleasing to you (as well as to me)': *Ph.* 526 ἀλλ' εἰ δοκεῖ, πλέωμεν: *ib.* 645 ἀλλ' εἰ δοκεῖ, χωρῶμεν: *ib.* 1402 εἰ δοκεῖ, στείχωμεν.— $\tau\alpha$ τῶν θεῶν ἔντιμα, the honoured things of the gods; the laws which are *theirs* (454 θεῶν νόμιμα), held in honour (by them and by men). $\tau\alpha$ τοῖς θεοῖς ἔντιμα (25, *El.* 239 ἔντιμος τοῦτοῖς) would have presented the gods only as *observers*, not also as *authors*, of the laws.—ἀτιμάσας' ἔχε (cp. 22), 'be guilty of dishonouring': cp. *Ai.* 588 μὴ προδοὺς ἡμᾶς γένη.

78 ἄτιμα ποιοῦμαι — ἀτιμάζω: cp. *O. C.* 584 δι' οὐδενὸς ποιεῖ.— $\tau\delta$ δὲ | ...δρᾶν: see on 67 $\tau\delta$ γὰρ | ...πράσσειν. The inf. with art. is strictly an acc. of respect ('as for the acting..., I am incapable of it'), but it is practically equiv. to the simple inf., ἀμήχανος δρᾶν: see n. on *O. C.* 47 οὐδ' ἐμοὶ...τοῦξανιστάναι... | ...ἔστι ἥθαρσος.

80 f. $\tau\acute{\alpha}\delta'$ ἂν προῦχοιο, 'thou canst make these excuses' (sc. εἰ βούλοιο): *Aesch. Ag.* 1394 χαίροιτ' ἂν, εἰ χαίροιτ'. ἐγὼ δ' ἐπέυχομαι. For προέχεσθαι as = προφασίζεσθαι cp. *Thuc.* I. 140 ὅπερ μάλιστα προῦχονται. So πρόσχημα = πρόφασις (*El.* 525).—δῆ, 'now,' as the next thing to be done: cp. 173.—τάφον χῶσουσ', prop. to raise a mound on the spot where the remains of the dead had been burned: *Il.* 7. 336 τύμβον δ' ἀμφὶ πυρὴν ἔνα χεύομεν. So *Il.* 24. 799 σῆμ' ἔχεαν, after placing the bones in an urn (λάρναξ), and depositing this in a grave (κάπετος). She speaks as if she hoped to give him regular sepulture. This is ultimately done by Creon's command (1203), though the rites which Antigone herself is able to perform are only symbolical (255, 429).

82 f. Join οἶμοι ταλαίνης, 'alas for thee, unhappy one': *O. C.* 1399 οἶμοι κελεύθου τῆς τ' ἐμῆς δυσπραξίας, | οἶμοι δ' ἐταίρων: but the *nom.* when the ref. is to the speaker, as *El.* 1143 οἶμοι τάλαινα τῆς ἐμῆς πάλαι τροφῆς.—μὴ 'μοῦ προτάρβει (or, as some write it, μὴ ἐμοῦ) is clearly right. If we read μὴ μου προτάρβει, then the emphasis is solely on the verbal notion. 'I fear for thee.'—'Fear not so: make thine own fate prosperous.' But the stress on τὸν σόν renders it certain that

the poet intended a corresponding stress on the preceding pronoun: 'Fear not for *me*—make *thine own* fate prosperous.' And μή μοῦ is no more objectionable than μή γώ in *El* 472. προτάρβει, as *Tr.* 89 (with gen. πατρός). Distinguish προδειςας, 'afraid beforehand,' *O. T.* 90 (n.).—ἐξόρθου here = 'straighten out,' *i.e.* guide in a straight or prosperous course: cp. 167 ὄρθου πόλιν, 675 ὀρθομένων. In the figurative uses of ὀρθός and its derivatives the context must always guide our choice between the notion of 'upright' and that of 'straight.'

84 f. ἀλλ' οὖν...γε. In this combination ἀλλά is like our 'well'; οὖν = 'at any rate' (*i.e.* if you *must* do it); and γε emphasises the word which it follows. Cp. *El.* 233 ἀλλ' οὖν εὐνοία γ' αὐδῶ, 'well, at any rate (*i.e.* though you will not listen to me) it is with *good-will* that I speak' *Ph.* 1305.—κρυφῇ δέ: here δέ = ἀλλά: *Thuc.* 4. 86 οὐκ ἐπὶ κακῶ, ἐπ' ἐλευθερώσει δέ.—σὺν δ', adv., *sc.* κεύσω: cp. *Ai.* 1288 ὅδ' ἦν ὁ πρᾶσσων ταῦτα, σὺν δ' ἐγὼ παρώ.—αὐτως (adv. of αὐτός, see on *O. T.* 931), in just that way—'likewise': *Tr.* 1040 ὦδ' αὐτως ὥς μ' ὤλεσε.

86 f. καταύδα, *sc.* τὸ ἔργον, 'denounce it.' The word occurs only here, the pres. used in this sense being καταγορεύω, fut. κατερῶ (Xen. *Cyrop.* 1. 4. 8), aor. κατέειπον.—πολλόν: this Ionic form occurs also *Tr.* 1196 πολλὸν δ' ἄρσεν' ἐκτεμόνθ' ὁμοῦ | ἄγριον ἔλαιον, though in no other places of tragedy. But πολλὸν is manifestly better than μάλλον.—σιγῶς' is explained by ἔαν...τάδε, while the thought is strengthened by πᾶσι: she is to tell the news *to all*.

88 θερμὴν ἐπὶ ψυχροῖσι κ.τ.λ.: 'thou hast a hot heart for chilling deeds'; *i.e.* in thy rash enthusiasm thou art undertaking deeds which might well chill thy soul with a presage of death. ἐπὶ with dat. here = 'with a view to' (Xen. *An.* 3. 5. 18 ἐπὶ τούτοις ἐθύσαντο): not 'in,' like ἐπ' ἔργοις πᾶσι *O. C.* 1268 (n.). Cp. 157. θερμὴν has suggested ψυχρά, and the thought of the *dead* has helped (cp. *O. C.* 621 νέκυς ψυχρός). In Aesch. *P. V.* 693 δείματα are said ἀμφάκει κέντρῳ ψύχειν ψυχάν (to chill,—where Meineke's ψήχειν, 'to wear,' is improbable). Cp. *Ar. Ach.* 1191 στυγερὰ τὰδε κρυερὰ πάθει: *Ran.* 126. Eur. fr. 908 κρυερὰ Διόθεν | θανάτου πεμφθεῖσα τελετή.

89 f. ἀδεῖν, an aor. inf. used in *Il.* 3. 173, as also by Solon (fr. 7 ἔργμασιν ἐν μεγάλοις πᾶσιν ἀδεῖν χαλεπόν), Her., and Pind. This is the only place in classical Attic where any part of the aor. ἔαδον occurs.

90 εἰ καὶ δυνήσκει γ', yes, if (besides having the wish to please

them) you shall *also* have the power. *καί* goes closely with *δυνήσεται*: cp. *O. T.* 283 *εἰ καὶ τρίτ' ἐστί*. Such cases must be carefully distinguished from those in which *εἰ καὶ* form a single expression.

91 Since *οὐκοῦν* ('well, then') precedes, *δή* is best taken as giving precision to *ὅταν*,—'so soon as.'—*πεπαύσομαι*, 'I will cease *forthwith*': so *Tr.* 587. Cp. the perf., *Ph.* 1279 *εἰ δὲ μή τι πρὸς καιρὸν λέγων | κυρῶ, πέπαυμαι*, 'I have done.'

92 *ἀρχήν*, adv., 'to begin with,' 'at all,'—in *negative* sentences; often placed, as here, before the negative word; *EL.* 439 *ἀρχήν δ' ἄν...οὐκ ἄν...ἐπέστεφε*: *Ph.* 1239 *ἀρχήν κλύειν ἄν οὐδ' ἅπαξ ἐβουλόμην*: *Her.* 3. 39 *ἔφη χαριέσθαι μᾶλλον ἀποδιδούς τὰ ἔλαβε ἢ ἀρχήν μηδὲ λαβών*. In *affirmative* sentences the art. is usually added: *Andoc.* or. 3 § 20 *ἔξην γὰρ αὐτοῖς καὶ τὴν ἀρχήν ἑώσω* 'Ὀρχομενίους αὐτονόμους εἰρήνην ἄγειν': so *Isocr.* or. 15 § 272: but *τὴν ἀρχήν* with neg. in *Xen. Cyr.* 1. 2. 3.

93 *ἐχθαρεῖ*, pass.: so. from liquid stems, 230 *ἀλγυνεῖ*: *O. T.* 272 *φθερεῖσθαι*: *Al.* 1155 *πημανούμενος*. The 'middle' fut. in *σ* affords numerous examples, as below, 210, 637, 726. *ἐξ ἐμοῦ*, 'on my part' (cp. 95), rather than simply 'by me' (cp. 63).

94 *ἐχθρὰ...τῷ θανόντι προσκείσεται δίκη*, 'thou wilt be subject to the lasting enmity of the dead.' The word *προσκείσεται* means literally, '*wilt be attached to...*,' i.e. '*wilt be brought into a lasting relation with*'; and *ἐχθρὰ* defines the nature of that relation. The sense is thus virtually the same as if we had, *ὁ θανὼν ἐχθρὸς σοι προσκείσεται*, 'the enmity of the dead will cleave to thee.' The convertible use of *προσκείσθαι* is illustrated by 1243 *ἀνδρὶ πρόσκειται κακόν*, as compared with *EL.* 1040 *ὃ σὺ πρόσκεισαι κακῷ*, and *ib.* 240 *εἴ τῳ πρόσκειμαι χρηστῷ*. Here, *προσκείσεται* expresses merely the establishment of the permanent relation between the two persons.

95 ff. *ἐα*, one syll. by synizesis, as *O. T.* 1451 (n.).—*τὴν ἐξ ἐμοῦ δυσβ.*, the folly proceeding from me, the folly *on my part*, for which I bear the sole blame: *EL.* 619 *ἀλλ' ἢ γὰρ ἐκ σοῦ δυσμένεια καὶ τὰ σὰ | ἔργ' ἐξαγαγκάζει με*, 'it is the enmity on thy part,' etc. *Tr.* 631 *μὴ πρὶν λέγοις ἄν τὸν πόθον τὸν ἐξ ἐμοῦ, | πρὶν εἰδέναι τὰ κεῖθεν εἰ ποθοῦμεθα*. Cp. *O. C.* 453 n.—*τὸ δεινὸν τοῦτο*, ironical: cp. *EL.* 376 (*Electra* in answer to her sister's warnings) *φέρ' εἰπέ δὴ τὸ δεινόν*.—*πέισομαι γὰρ οὐ*: for the position of the negative (which belongs to the verb, not to

τοσοῦτον), cp. 223, *O. C.* 125 προσέβα γὰρ οὐκ ἄν. We still write οὐ here, not οὔ, because the sentence runs on without pause: but 255 τυμβήρης μὲν οὔ, *Ai.* 545 ταρβήσει γὰρ οὔ, since in each case a comma can follow the negative.—μή οὐ, not μή, because the principal verb πείσομαι is negatived: *O. T.* 283 n. She means, 'even if I have to die, at least I shall not suffer the worst of evils; which is not death, but an ignoble death.' Cp. frag. adesp. 61 οὐ κατθανεῖν γὰρ δεινόν, ἀλλ' αἰσχροῦς θανεῖν.

99 τοῖς φίλοις δ' ὀρθῶς φίλη, 'but truly dear to thy friends,'—*i.e.* both to the dead brother and to the living sister. The words are especially a parting assurance (ἔσθι) that *Ismene's* love is undiminished. ὀρθῶς = ἀληθῶς, as *Diphilus* frag. incert. 20 τὸν ὀρθῶς εὐγενῇ. Others make φίλη active,—'a true friend to thy friends' (*i.e.* to *Polyneices*): which is certainly the fittest sense in *Eur. I. T.* 609 ὡς ἀπ' εὐγενοῦς τιμος | ῥίζης πέφυκας, τοῖς φίλοις τ' ὀρθῶς φίλος (*Orestes*, when he devotes his life to save his friend's). But here the other view is decidedly preferable.

100—161 Parodos. *The framework is as follows.* (1) 1st strophe, 100 ἀκτίς to 109 χαλινῶ = 1st antistrophe, 117 στὰς to 133 ἀλαλάξαι. (2) 2nd strophe, 134 ἀντιτύπα to 140 δεξιόσειρος = 2nd antistrophe, 148 ἀλλὰ γὰρ to 154 ἄρχοι. *The metre is logaedic: mainly second glyconics. Each strophe and each antistrophe is followed by an anapaestic system (σύστημα) of seven verses, recited by the Coryphaeus alone, in the pauses of the choral dance. The fourth and last of these systems, following the second antistrophe, announces the approach of Creon.*

The *Ajax* is the only play of *Sophocles* which has a Parodos beginning, in the older style, with a regular anapaestic march. But something of the same character is given to this ode by the regularity of the anapaestic systems.

The fifteen Theban elders who form the Chorus have been summoned to the palace by *Creon*,—they know not, as yet, for what purpose (158). They greet the newly-risen sun, and exult in the flight of the *Argives*.

The ode vividly portrays the enormous sin of *Polyneices* against his country, and the appalling nature of the peril which *Thebes* has just escaped. We already know *Antigone's* motive. This is a dramatic prelude to the announcement of *Creon's*.

100 f. ἀέλιου, *Dor.* for the epic ἡέλιου, with *ā* as usu. (808, *O. C.* 1245), though it is sometimes used with *ā*, as *Tr.* 835, *Eur. Med.* 1252.—τὸ κάλλιστον...φάος. Two constructions are

possible; I prefer the first. (1) Θήβα φανέν τὸ κάλλιστον φάος, the art. going with the superlative, which it emphasises,—‘the very fairest,’—a common use. (2) τὸ Θήβα φανέν κάλλιστον φάος, the art. going with φανέν. This seems awkward. When a voc. is followed by a noun or partic. with art., this is normally in direct agreement with the voc., as ὦ ἄνδρες...οἱ παρόντες (Plat. *Prot.* 337 c), as if here we had ἡ φανείσα. The Schol., who prefers this constr., shirks the difficulty by his paraphrase, ὦ τῆς ἀκτίνος τοῦ ἡλίου φῶς, τὸ φανέν κ.τ.λ.—ἐπαπύλῳ: epithet of Θήβη in *Od.* 11. 263, Hes. *Op.* 161, as ἐκατόμυλοι in *Il.* 9. 383 of Θῆβαι Αἰγύπτιαι.—τῶν προτέρων: cp. 1212 f.: Thuc. 1. 10 στρατεῖαν...μεγίστην...τῶν πρὸ αὐτῆς. Tacitus *Hist.* 1. 50 *solus omnium ante se principum*. Milton *P. L.* 4. 322 *Adam, the goodliest man of men since born, His sons, the fairest of her daughters Eve*. Goethe *Hermann und Dorothea* 5. 101 *Von ihren Schwestern die beste*.

103 f. ἐφάνθης with an echo of φανέν (παρήχησις): cp. *O. C.* 794 στόμα | ...στόμωσιν.—χρυσέας, with ὕ as *O. T.* 157, 188. So Pind. *Pyth.* 4. 4 ἔνθα ποτὲ χρυσεῶν Διὸς αἰγῶν πάρεδρος. The ὕ was admitted by the lyrists, and from them borrowed by the dramatists, though only in lyrics, and even there only occasionally. Homer never shortens the *v*: for, as χρυσέω ἀνὰ σκήπτρῳ (*Il.* 1. 15) shows, the Homeric χρυσέης (etc.) must be treated as disyll. by synizesis.—βλέφαρον = ὄμμα: Eur. *Ph.* 543 νυκτός τ’ ἀφεγγές βλέφαρον (the moon). Cp. Job iii. 9 (Revised Version), ‘neither let it behold the eyelids of the morning.’—Διρκαίων. The Dircè was on the w. of Thebes, the Ismenus on the e.: between them flowed the less famous Strophia: Callim. *Hymn. Del.* 76 Δίρκη τε Στροφίη τε μελαμψηφίδος ἔχουσαι | Ἴσμηνοῦ χέρα πατρός (alluding to their common source s. of the town). Though the Ismenus, as the eastern stream, would have been more appropriately named here, the Dircè is preferred, as the representative river of Thebes: so Pindar, ‘the Dircaean swan,’ expresses ‘at Thebes and at Sparta’ by ῥέεθροισί τε Δίρκας...καὶ παρ’ Εὐρώτα (*Isthm.* 1. 29). Cp. 844.

106 τὸν λεύκασπιν...φῶτα, ‘the warrior of the white shield who came from Argos in his panoply,’ in a collective sense: so ὁ Πέρσης, the Persian army, Her. 8. 108, etc. Cp. Aesch. *Theb.* 90 ὁ λεύκασπις λεῶς (Dind. λευκοπρεπής): Eur. *Phoen.* 1099 λεύκασπιν εἰσορώμεν Ἀργείων στρατόν. The round shield, painted white, which the Argive soldier carried on his left arm,

is the λευκῆς χιόνος πτέρυξ of 114. The choice of *white* as the Argive colour may have been prompted by a popular association of Ἄργος with ἀργός.

107 ff. πανσαγία (only here) = πανοπλία, modal dat. σάγη (for accent, cp. Chandler § 72) = 'what one carries,' and so, generally, 'equipment' (Aesch. *Cho.* 560 ξένῳ γὰρ εἰκώς, παντελῇ σάγῃν ἔχων), or, specially, *body-armour*: Aesch. *Pers.* 240 ἔγχε σταδαῖα καὶ φεράσπιδες σάγαι (opp. to the *light* equipment of the τοξότης).—φυγάδα πρ., proleptic, with κινήσασα, 'having stirred to flight,' etc. Cp. *O. C.* 1292 ἐξελήλαμαι φυγὰς πρόδρομον, 'running forward,' i.e. 'in headlong haste': Aesch. *Th.* 211 ἐπὶ δαιμόνων πρόδρομος ἦλθον ἀρχαῖα βρέτη. In prose, always of *precursors* (as heralds, or an advanced guard). δξύτερφ...χαλινῶ, 'in swifter career,' dat. of manner with φυγάδα πρόδρομον. Cp. *O. C.* 1067 (where the Attic horsemen are described rushing in pursuit of the Thebans), πᾶς γὰρ ἀστράπτει χαλινός, 'the steel of every bridle flashes,'—as they gallop on with slack reins. So here, the χαλινός, which glitters as the horse rushes along, is poetically identified with the career itself, and thus is fitly joined with δξύτερος. The phrase seems happy in this context. The Argives began their retreat in the darkness (16): when the sun rises, the flashing steel of their bridles shows them in headlong flight. Our passage suggests horsemen rather than drivers of war-chariots: perh. the poet imagined both, as in *O. C.* 1062 πῶλοισιν ἢ ῥιμφοαρμάτοις | φεύγοντες ἀμίλλαις.

110 f. Πολυνέικους...νεικέων, playing on the name, like Aesch. (*Th.* 577, 658, 829): as elsewhere on that of Ajax (*Ai.* 432 αἰάζειν), and of Odysseus (fr. 877 πολλοὶ γὰρ ὠδύσαντο δυσμενεῖς ἐμοί, have been bitter).—ἀρθείς, 'having set forth': so Her. *I.* 165 ἀερθέντες ἐκ τῶν Οἰνουσσεών ἔπλεον: 9. 52 (of a land-force) ἀερθέντες...ἀπαλλάσσοντο. Attic prose similarly uses the act. ἄρας, either absolutely, or with dat. (ταῖς ναυσί, τῷ στρατῷ), or, more rarely, with acc. (τὰς ναῦς Thuc. 1. 52). Here the choice of the word suits the image of an eagle soaring.—νεικ. ἐξ ἀμφιλόγων, lit. in consequence of contentious quarrels, i.e. his claims to the Theban throne, against his brother Eteocles. Eur. *Med.* 636 ἀμφιλόγους ὀργὰς (contentious moods) ἀκόρεστά τε νείκη: *Ili.* 500 ἀμφίλεκτος...ἔρις. The prep. as *O. C.* 620 ἐκ σμικροῦ λόγου.

112 f. ὀξέα κλάζων: Homeric *Il.* 17. 88 (of Hector) ὀξέα κεκληγώς: *Il.* 16. 429 μεγάλα κλάζοντε (of vultures fighting):

so Aesch. *Ag.* 48 (the Atreidae) μέγαν ἐκ θυμοῦ κλόζοντες 'Αρη. - αἰετὸς εἰς γαῖν ὡς ὑπερέπτα 'flew over into our land like a shrill-screaming eagle.' The act. strong aor. ἔπτην (as it from ἵπτῃμι) occurs simple only in the *Batrachomyomachia* (210, if sound) and the Anthol.: compounded, only in the tragic lyrics and in late prose. Cp. 1307.

114 ff. λευκῆς χιόνος πτ., 'a wing white as snow' (the white shield, see on 106); genitive of quality (or material), equiv. to an epithet: cp. *O. T.* 533 τόλμης πρόσωπον (a bold front): *El.* 19 ἄστρων εὐφρόνη (starry night): *Eur. Ph.* 1491 στολίδᾶ...τρυφᾶς (a luxurious robe): *ib.* 1526 γάλακτος...μαστοῖς (milky breasts).—στεγανός, pass. here, 'covered'; but act. in Aesch. *Ag.* 358 στεγανὸν δίκτυον: cp. *Xen. Cyr.* 7. 1. 33 αἱ ἄσπιδες...στεγάζουσι τὰ σώματα.—ὄπλων...κορύθεσι. The image of the eagle with white wings, which suited the Argive descent on Thebes, here passes into direct description of an invader who comes with many ὄπλα and κόρυθες,—the shield, spear, and helmet of heavy-armed troops. For the dat. in -εσσι cp. 976 χεῖρεσσι. ἵπποκόμοις, 'with horse-hair crest' (*Il.* 13. 132 ἰ. κόρυθες). For ξύν denoting what one wears or carries, cp. *O. T.* 207, *O. C.* 1258, *Al.* 30 πηδῶντα πεδία ξύν νεορράντῳ ξίφει.

117 ff. In στὰς δ' ὑπὲρ μελάρων there is a momentary return to the image of the flying eagle,—'having stayed his flight above my dwellings,'—before swooping. The words do not mean that the Argive army was posted on hills around Thebes: the only hills available were to the N. of the town. The Ἰσμήνιος λόφος (*Paus.* 9. 10. 2), on which Donaldson places the Argives, was merely a low eminence close to one of the city gates. Thebes stood on a low spur of ground projecting southward, and overlooking the plain. Sophocles has elsewhere described the Argive besiegers, with topographical correctness, as having 'set their leaguer round the plain of Thebes' (*O. C.* 1312 τὸ Θήβης πεδίον ἀμφεστᾶσι πάν).

The words φονώσασιν ἀμφιχανών...λόχαις once more merge the image of the eagle,—as at v. 115,—in literal description of a besieging army, save in so far as the figurative ἀμφιχανών suggests a monster opening its jaws.—φονώσασιν 'thirsting for blood': the word is not rare in later writers, but in classical Greek occurs only here and *Ph.* 1209 φονᾶ, φονᾶ νόος ἦδη. Cp. τομάω (*Al.* 582).—ἐπτάπυλον στόμα, prop. the access afforded by seven gates: fr. 701 Θήβας λέγεις μοι τὰς πύλας ἑπταστόμους (seven-mouthed as to its gates).

120 ff. **ἔβα**, emphatic by place: cp. 46. — **πρὶν ποθ'**, 'or ever,' as *Tr.* 17. — **αἱμάτων**, streams of blood, as Aesch. *Ag.* 1293 αἱμάτων εὐθνησίμων | ἀπορρνέντων (with ref. to one person). Soph. has the plur. only here: Aesch. and Eur. use it several times each, either 'in this sense, or as = 'deeds of bloodshed' (once as = 'slain persons,' αἵματα σύγγονα, Eur. *Ph.* 1503). — **γένυσιν** might be locative dat., 'in'; but seems rather instrumental, 'with.' The constr. is, πρὶν (αὐτός) τε πλησθῆναι, καὶ Ἦφαιστον στεφάνωμα πύργων ἐλεῖν. For τε irregularly placed, cp. *O. T.* 258 n. — **στεφάνωμα**: Eur. *Hec.* 910 (of Troy) ἀπὸ δὲ στεφάναν κέκαρσαι | πύργων: cp. n. on *O. C.* 15. — **πενκάενθ'** Ἦφαιστον, the flame of pine-wood torches (Verg. *Aen.* 11. 786 *pineus ardor*). Cp. 1007.

124 ff. **τοῖος**, introducing the reason; *O. C.* 947 n. — **ἐτάθη**, lit. 'was made intense,' here suggesting both loud sound and keen strife. Cp. *Il.* 12. 436 ἐπὶ ἴσα μάχῃ τέτατο πτόλεμος τε: 23. 375 ἵπποισι τάθη δρόμος: Aesch. *Pers.* 574 τεῖνε δὲ δυσβάυκτον | βοᾷτιν τάλαιναν αὐδάν. — **πάταγος**, clatter of arms (a word expressive of the sound), as distinguished from βοή, a human cry; cp. Her. 7. 211 οἱ δὲ βάρβαροι ὀρέοντες φεύγοντας βοῇ τε καὶ πατάγῳ ἐπήϊσαν. The Argives began to retreat in the night: at dawn, the Thebans made a sally in pursuit of them, and turned the retreat into a rout.

ἀντιπάλῳ δυσχείρωμα δράκοντος, a thing hard to vanquish for him who was struggling against the (Theban) dragon, — *i.e.* for the Argive eagle. For the gen. after ἀντιπάλῳ, cp. Pind. *O.* 8. 94 μένος γήραος ἀντίπαλον, a spirit that wrestles with old age: Eur. *Alc.* 922 ὑμεναίων γόος ἀντίπαλος, wails contending with marriage-songs.

The interpretation of the passage turns primarily on two points.

(1) The **δράκων** certainly means the Thebans, — the **σπαρτοί** (*O. C.* 1534) sprung from the dragon's teeth sown by Cadmus, and thence called **δρακοντογενεῖς** (schol.), Ovid's *anguigenae* (*Met.* 3. 531): cp. 1125 ἐπὶ σπορᾷ δράκοντος. Poetry often represented a struggle between an eagle and a dragon or snake (**δράκων** could mean either, the 'dragon' being conceived as a sort of huge python); as *Il.* 12. 201, Hor. *Od.* 4. 4. 11.

(2) The **δυσ** in **δυσχείρωμα** must refer to difficulty experienced by the vanquished Argives, not by the victorious Thebans. The word must mean, then, 'a thing hard to overcome,' not, 'a victory won with difficulty.' In itself,

δυσχείρωμα might mean 'a thing achieved with difficulty'; but here the irony is clearly pointed against the routed Argives: the poet does not mean that the Thebans won with difficulty. Thus δυσχείρωμα is here the opposite of what Aesch. calls εὐμαρὲς χείρωμα, a thing easily subdued: *Ag.* 1326 δούλης θανούσης, εὐμαροῦς χειρώματος. The Theban πάταγος Ἄρεος was a thing which the Argives could not overcome.

The form of the word is in one respect unique. Every similar neuter noun compounded with δυσ is from a verb so compounded: as δυσέργημα, δυσήμερημα, δυσπράγημα, δυσσέβημα, δυστύχημα, δυσφήμημα, δυσχέραςμα, δυσχρήστημα, δυσώπημα. But there is no such verb as δυσχειρώω, 'to subdue with difficulty.' The noun has been boldly coined to express δυσχείρωτον πράγμα.

127 ff. μεγάλῃς: 1350 μεγάλοι...λόγοι: Plato *Phaed.* 95 B μὴ μέγα λέγε: Verg. *Aen.* 10. 547 *Dixerat ille aliquid magnū.* —ρέύματι πολλῷ, 'in a great stream': Aesch. *Pers.* 88 μεγάλῳ ῥεύματι φωτῶν (so *ib.* 412 ῥεῦμα Περσικοῦ στρατοῦ). Eur. *I. T.* 1437 παῖσαι διώκων ῥεῦμά τ' ἐξορμῶν στρατοῦ.

130 χρυσοῦ καναχῆς ὑπεροπλίαις, 'in the haughty pride of clanging gold.' ὑπεροπλίαις seems a certain correction of ὑπεροπτίας, and has justly won its way with recent edd. The word is fitting, since ὑπεροπλία is prop. 'overweening confidence in arms'; and Soph. has used the epic plur. with the epic ἴ, *Il.* 1. 205 ἧς ὑπεροπλίησι: so too Theocr. ἴ, 25. 138 σθένει ᾧ | ἦδ' ὑπεροπλή Φαέθων μέγας. In post-Homeric poetry ὑπεροπλος is a freq. epith. of overweening strength (ἡνορέη, βίη, ἡβη, etc.). —Aesch., too, gives prominence to *gold* in picturing the Argive chiefs: Capaneus has golden letters on his shield (*Th.* 434), Polyneices has the image of a warrior in golden armour, with a golden legend (644, 660).—καναχῆς, of metal, as *Il.* 16. 105 πῆληξ βαλλομένη καραχῆν ἔχε.

131 ff. παλτῷ πυρὶ, *i.e.* with the thunderbolt which Zeus brandishes in his hand before hurling it: Ar. *Av.* 1714 πάλλων κεραυνόν, πτεροφόρον Διὸς βέλος.—βαλβίδων ἐπ' ἄκρων, at his topmost goal, *i.e.* at his goal on the top of our wall. ἄκρων might mean merely 'uttermost,' but is rather associated in the poet's mind with the object meant by βαλβίδων. In Eur. *Ph.* 1180 Capaneus is struck by Zeus at the moment that he is surmounting the γείσα τειχέων, the coping of the walls. The βαλβίδες were the posts, to which a rope was attached, marking

the point from which runners in the double foot-race (δίδυμος) set out, and to which they returned: hence both starting-point and goal.—ὁρμῶντα: for the partic. as subst., without either art. or τις, cp. *El.* 697 δύναιτ' ἄν οὐδ' ἄν ἰσχύων φυγεῖν: *Plat. Gorg.* 498 A ΚΑΛ. εἶδον. ΣΩ. τί δέ; νῦν ἔχοντα λυπούμενον καὶ χαίροντα; The name of Capaneus could be left unmentioned, since the story was so famous. No leader of the Argive host, except Polynices, is named in this play. The attack of Capaneus was said to have been made at the Ἡλεκτραι πύλαι on the s. side of Thebes (*Aesch. Th.* 423, *Paus.* 9. 9. 8). His fall from the scaling-ladder, as the lightning struck him, was often represented in art.—νίκην, cogn. acc. with ἀλαλάξαι, to raise the cry ἀλαλαί for victory: *Ar. Av.* 1763 ἀλαλαί, ἣ παίων, | τήνελλα καλλίνικος.

134 ἀντιτύπα, restored by Porson (*Adv.* p. 169) for ἀντίτυπα, is certainly right. Adjectives in ος, compounded with a prep., are oft. of three terminations in epic poetry, as ἀμφιελίσση, ἀμφιρύτη, ἀντιθέη (*Od.* 13. 378), ἀμφιβρότη (*Il.* 2. 389), ὑποδεξιή (*Il.* 9. 73), etc. The dramatists could admit some such forms, esp. in lyrics; thus they have ἡ ἐναλία as well as ἡ ἐνάλιος, ἡ ἐννυχία as well as ἡ ἐννύχιος. As regards the sense, ἀντίτυπος was regularly used of hard surfaces, which, as it were, *repel* that which strikes them. τανταλαθεῖς, 'στυμνής,' that is, sent flying through the air from the edge of the wall on which he was just setting foot. The word expresses the force with which the thunderbolt struck him, just as ἀντιτύπα expresses the crash when he struck earth. This form of the verb occurs only here.

135 ff. πυρφόρος, 'torch in hand': so of Prometheus (*O. C.* 55, where see n.) and Artemis (*O. T.* 207). *Aesch. Th.* 433 φλέγει δὲ λαμπὰς διὰ χερῶν ὥπλισμένη· | χρυσοῖς δὲ φωνεῖ γράμμασιν, πρήσω πόλιν.—βακχεύων: so oft. *Eur.* as *H. F.* 898 Λύσσα βακχεύσει: but this is the only place where *Soph.* connects *enl* frenzy with the name of a god whom this same Ode invokes (154).—ῥιπαῖς...ἀνέμων. Capaneus, breathing fury and slaughter, is likened to a deadly tempest. For ῥιπαί, 'blasts,' cp. 929 and *O. C.* 1248 n. So *Aesch. Th.* 63 πρὶν καταγίσσαι πνοὰς | Ἄρεως.

138 ff. εἶχε δ' ἄλλα τὰ μέν, 'but those things indeed' (the threats of Capaneus) 'went otherwise' (than he had expected): ἄλλα δ' ἐπ' ἄλλοις μέγας Ἄρης ἐπενώμα, 'while to others great Ares assigned their several dooms,' etc. The poet has

described how *Zeus* smote the most formidable foe. As to the other Argive chiefs, he briefly adds that *Ares* struck them down by various deaths: *i.e.* they perished, not by a stroke from heaven, but in the course of battle.—ἐπενώμα: Aesch. *Eum.* 310 λάχῃ τὰ κατ' ἀνθρώπους | ὡς ἐπινωμᾷ στάσις ἀμά, apportions.—στυφελίζων (στυφελός, 'firm,' στυφίω, to compress), 'striking heavily': *Il.* 1. 581 ἐξ ἐδέων στυφελίζαι.

δεξιόσειρος, 'right-hand trace-horse,' here means a vigorous ally, who does more than his own share of the work. *Ares* has brought the Theban chariot victoriously through the crisis of the race against its Argive rival. In the four-horse chariot-race the four horses were harnessed abreast: the two in the middle were under the yoke (ζύγιοι), being called ὁ μέσος δεξιός and ὁ μέσος ἀριστερός (schol. Ar. *Nub.* 122): the two outside horses drew in traces (σειραῖοι). The chariot went down the right-hand side of the course, turned sharply from right to left at the distance-post (καμπτήρ, νύσσα), and came back down the left side. Hence, at the turning-point, the right-hand trace-horse had most work to do; and the best horse was put in that place. Cp. *El.* 721 (at the turning-post) δεξιόν τ' ἀνείς | σειραῖον ἵππον εἶργε τὸν προσκείμενον.

141 ff. ἐπὶ λοχαγοί. In *O. C.* 1313 ff. the list agrees with that of Aesch.,—Amphiarus, Tydeus, Eteoclus, Hippomedon, Capaneus, Parthenopaeus, Polyneices. (Adrastus, who escaped, is not counted as one of the seven.) Capaneus, though not slain by human hand, is included, since he was vanquished. Amphiarus, according to the legend which Soph. recognises in *El.* 837, was swallowed up by the earth, but seems here to be reckoned among those who fell in fight (cp. n. on *O. C.* 1313).—ἴσοι πρὸς ἴσους, instead of saying simply πρὸς ἐπτά,—a common idiom: Eur. *Ph.* 750 ἴσους ἴσοισι πολεμίοισιν ἀντιθείς: Her. 1. 2 ἴσα πρὸς ἴσα: 9. 48 ἴσοι πρὸς ἴσους: Plat. *Legg.* 774 C ἴσα ἀντὶ ἴσων.

Ζηνὶ τροπαίῳ, to *Zeus* who makes a τροπή, or rout, of enemies. Eur. *El.* 671 ὦ Ζεῦ πατρώε καὶ τροπαῖ' ἐχθρῶν ἐμῶν. So he is invoked after a victory, Her. 867. (In *Tr.* 303 ὦ Ζεῦ τροπαῖε is usu. taken as = ἀποτροπαῖε, 'averting.')—πάγχαλκα τέλη, 'tributes of panoplies,' as *Tr.* 238 *Heracles* dedicates βωμοὺς τέλη τ' ἔγκαρπα Κηναῖω Διὶ, *i.e.* 'dues of fruits,'—alluding to the τέμενος of which the produce was given to the god (*ib.* 754). It was the ordinary practice to set up a τρόπαιον (old Att. τροπαῖον) after a victory, on the spot where

it had been won, or, in the case of a sea-fight, on the nearest land (Thuc. 2. 92). Such a trophy ordinarily consisted of shields, helmets, and weapons, conspicuously displayed on wooden supports, and dedicated, with an inscription, to a deity. Part of the armour would be affixed to the walls of Theban temples (cp. Aesch. *Ag.* 577, *Th.* 276).

144 ff. πλὴν τοῖν στυγεροῖν, 'wretched' (as *Ph.* 166): not, 'hateful,' nor, 'filled with hate.' Of the seven Argive leaders, Polyneices was the only one who could not properly be said to have been vanquished, since he was not more vanquished than victorious. But, in excepting him, the poet associates him with the brother who was his victim as well as his conqueror. Thus ἐπὶ τὰ... ἔλιπον..., πλὴν τοῖν στυγεροῖν, is a lax way of saying, 'defeat befell each of the seven Argive leaders, except *in the case of* the two brothers,'—in which an Argive leader and a Theban leader slew *each other*.—πατρός, etc., gen. of origin (38).—καθ' αὐτοῖν = καθ' ἀλλήλοιν. Cp. Dem. or. 40 § 29 ὧν ἂν ἐν αὐτοῖς διενεχθῶσι γυνὴ καὶ ἀνὴρ. Plat. *Prot.* 347 D λέγοντάς τε καὶ ἀκούοντας ἐν μέρει ἑαυτῶν.—δικρατεῖς λόγχας, two spears, each of which was victorious over the wielder of the other. So *Al.* 251 δικρατεῖς Ἀτρεΐδαι, two Atreidae, each of whom is a king. That is, δικρατεῖς is equiv. to two distinct epithets (δύο and κρατοῦσαι): cp. *O. C.* 1055 διστόλους... ἀδελφάς, two journeying sisters: *ib.* 17 πυκνόπτεροι = many, and feathered (n.): see *O. T.* 846 n.—στήσαντε, having set in position, *levelled*, against each other. The Homeric δόρυ was chiefly a missile; here the λόγχη is used for thrusting.

148 f. ἀλλὰ γάρ, 'but since,' like ἀλλ' οὐ γάρ (*O. C.* 988 n.), can be used with or without an ellipse. Here there is no ellipse, since ἐπέλθωμεν follows (153), and γάρ introduces by anticipation the reason given by ἦλθε. Below, 155, there is an ellipse,—'But (let us cease), for Creon comes'; where γάρ might be rendered '*indeed*.'—μεγαλῶνυμος: schol. ἡ μεγάλην περιποιούσα δόξαν: the personified Nikè is 'of great name,' because victory is glorious.—πολυαρμάτῳ implies warlike renown, as well as wealth and splendour (cp. 845). Already in *Il.* 4. 391 the Cadmeans are 'urgers of horses' (κέντορες ἵππων): so *Scut. Herc.* 24 Βοιωτοὶ πλάξιπποι: Pindar *Ol.* 6. 85 has πλάξιππον... Ὄμβαν, *Isthm.* 7. 20 φιλαρμάτου πόλιος (as elsewhere χρυσάρματος, εὐάρματος). Critias, speaking of the inventions for which various cities were famous, says (fr. 1. 10) Θήβη δ' ἄρματόεντα δίφρον συνεπήξατο πρώτη.—ἀντιχαρεῖσα, with

gladness responsive to that of Thebè. The goddess Nikè has come to meet the victors, and their joy is reflected in her radiant smile. χαρεῖσα here refers to the *outward manifestation* of joy, not merely to the feeling in the mind. Thus ἀντί expresses the *answer* of smile to smile, as in ἀντιλάμπω of light to light, or in ἀντιφθέγγομαι of sound to sound.

150 ff. ἐκ...πολέμων τῶν νῦν, 'after the recent wars.' For ἐκ, cp. *Ph.* 271 ἐκ πολλοῦ σάλου | εὖδοντ', sleeping, after long tossing on the sea. For νῦν referring to the recent past (= 'just now'), cp. Dem. or. 18 § 13 ἡλίκα νῦν ἐτραγώδει καὶ διεξήει: Xen. *An.* 7. 1. 26 ἀναμνησθέντας τὰ νῦν ἤδη γεγενημένα (*i.e.* the events of the Peloponnesian war, which had ended four years before).—θέσθαι (L), as infin. for imperative (*O. C.* 481 n.), has a certain solemnity which seems to make it better here than θέσθε, though the latter is not excluded by ἐπέλθωμεν.—παννυχίοις, since a παννυχίς was esp. grateful to the city's tutelary god Dionysus (1147), whose rites are νύκτωρ τὰ πολλὰ (*Eur. Bacch.* 486).—ὁ Θήβας (gen. sing.) ἐλελίχθων, = ὁ τὴν Θήβης χθόνα ἐλελίζων, shaking the ground of Thebes (with his dances): for the objective gen., cp. *O. C.* 333 λόγων αὐτάγγελος.—Βάκχιος = Βάκχος, as *Eur. Bacch.* 225 τὴν δ' Ἀφροδίτην πρόσθ' ἄγειν τοῦ Βακχίου, and oft.—ἄρχοι *sc.* τῆς χορείας (schol.). Cp. 1146.

155 ff. ἀλλὰ...γάρ: see on 148.—νεοχμὸς νεαραῖσι. Neither adj. is suspicious; *νεω* events have made a *νεω* ruler; and the doubled adj. is quite in the poet's manner. Cp. 1266 νέος νέω ξὺν μόρφῃ: *Αἰ.* 735 νέας | βουλὰς νέοισιν ἐγκαταλεύξας τρόποις: *O. C.* 475 οἶδς...νεαρὰς νεοπόκῃ μαλλῶ: *ib.* 1259 γέρων γέροντι σγκαταπόκηκεν πίνος: *Tr.* 613 καινῶ καινὸν ἐν πεπλώματι, etc. Though νεαρός usu. = 'young,' it occurs also in the sense of 'novel,' as in Pindar's νεαρὰ ἐξευρεῖν (*N.* 8. 20). An anapaest or spondee, meaning 'ruler,' has probably dropped out before νεοχμὸς. Either ἀρχων or ταγός is possible.—θεῶν...συντυχίαις, fortunes *sent* by the gods,—the possessive gen. denoting the authors, just as it can denote the parents: cp. *Ph.* 1116 πότμος...δαιμόνων. ἐπὶ συντυχίαις means that the fortunes are the *conditions* which have made Creon king: this ἐπὶ with dat. of attendant circumstance sometimes = our 'in,' as *O. C.* 1268 ἐπ' ἔργοις πᾶσι (n.), sometimes 'for,' as *Ar. Eq.* 406 πῖν' ἐπὶ συμφοραῖς (*i.e.* to celebrate them), cp. *El.* 1230: here we could say, 'under the new dispensations of the gods.'

158 ff. μῆτιν ἐρέσσω, *consilium animo volutans*, 'turning it over' busily in the mind. ἐρέσσειν, to ply the οὐρ, is fig. said of putting a thing in lively motion, as Eur. *I. A.* 139 ἐρέσσω σὸν πόδα. Then also of activity in speech, as *Al.* 251 ἐρέσσουσιν ἀπειλάς, 'they ply threats' (utter them repeatedly and loudly): or, as here, in thought. Cp. 231.—(Λόγ', 'speeding his counsel hitherward,' i.e. coming to disclose it: 'advolvens, i.e. patefacturus,' Ellendt.)—σύγκλητον, specially convoked;—implying that there were other and regularly appointed seasons at which the king met the γέροντες in council. At Athens four meetings of the ἐκκλησία were regularly held in each πρυτανεία (a period of 35 or 36 days): these were κύριαi (though the term may once have been restricted to the *first* of them), or νόμιμοι. An extraordinary meeting was σύγκλητος or κατὰ-κλητος: and σύγκλητος is one of those words which, though a technical term at Athens, could still be used by Attic poets without any prosaic local allusion being felt,—just as they used πρύτανις, ἐπιστάτης, ἄρχων, ψήφισμα, etc.—προὔθετο, 'proposed,' is another example. The presidents of the ecclesia were said γνώμας προθεῖναι when they invited a discussion. Thuc. 6. 14 ὃ πρύτανι... γνώμας προτίθει αὐθις Ἀθηναίοις, 'lay the question again before the assembly.' *Id.* 3. 42 τοὺς προθέντας τὴν διαγνώμην. Here, λέσχην is not the meeting, but the discussion which is to take place there: thus the poet's phrase, true to Attic usage, corresponds with γνώμας προθεῖναι rather than with ἐκκλησίαν προθεῖναι. Herod. uses λέσχη of a public discussion (9. 71): cp. *O. C.* 167. The midd. προὔθετο suggests Creon's personal interest in the question: the active would denote the mere act (see on 8 θεῖναι). Cp. 1249. προτίθεσθαι more oft. denotes what one proposes to oneself.—κοινῶ κ. πέμψας, lit. having sent (notice of the meeting) by means of a summons addressed to each of us. The κήρυγμα is the mandate which κήρυκες carried to each of the fifteen elders,—not, of course, a public proclamation: cp. 164. For the absolute πέμπω, cp. Thuc. 5. 43 πέμπει εὐθὺς ἐς Ἄργος ἰδίᾳ: and so often.

162—331 *First ἐπεισόδιον.* Creon, the new king, enters from the central door of the palace. Recognising the loyalty which the elders had shown to his predecessors, he expresses his own conception of the duty which a king owes to the State. He then announces the edict which, in accordance with that conception, he has published concerning the two brothers. The Chorus submissively acknowledge his right to do so, but express no

approval. A guard now arrives (223), and announces that the king's edict has already been violated by an unknown hand, which has strewn dust upon the corpse of Polynices. Creon dismisses him with threats of a dreadful death for him and for his fellows, if they fail to discover and produce the offender.

162—210 There is a general dramatic analogy between this speech and that of Oedipus in *O. T.* 216—275. In each case a Theban king addresses Theban elders, announcing a stern decree, adopted in reliance on his own wisdom, and promulgated with haughty consciousness of power; the elders receive the decree with a submissive deference under which we can perceive traces of misgiving; and, as the drama proceeds, the elders become spectators of calamities occasioned by the decree, while its author turns to them for comfort.

162 ff. τὰ μὲν δὴ πόλεος . . ὑμᾶς δ'. The perils of the war are now over; the affairs of civil government claim my next care; and I have therefore sent for you, the nearest supporters of my throne.—πόλεος occurs only here in Soph., but twice in the trimeters of Aesch. (*Th.* 218, *Suppl.* 344), and thrice in those of Eur. (*Or.* 897, *El.* 412, *Ion* 595). Eur. has also in trimeters ὄφεος (*Bacch.* 1027, 1331, *Suppl.* 703), and κόνεος (*Cycl.* 641). In Comedy we find ὕβρεος (*Ar. Th.* 465, *Plut.* 1044), and φύσεος (*Vesp.* 1282, 1458).—πολλῷ σάλῳ σείσαντες. Cp. *O. T.* 22. The image of the State as a ship dates in Greek literature from Alcaeus (whom Horace copied, *Carm.* 1. 14), fr. 18. Aesch. often uses the image (*Th.* 2, 62, 208 etc.). Creon returns to it at 189. It is peculiarly well suited to his point,—the unity of the public interest.—ῥῥωσαν, made *upright*, 'righted': but below 167, ῥρθου = was keeping *straight*: cp. on 83.

164 f. ἐκ πάντων, (chosen) 'out of all,' δίχα αὖν. (with *ικέσθαι*) apart from them: cp. 656 πόλεως . . ἐκ πάσης μόνης, 1137 τὰν ἐκ πασᾶν τιμῶς: *El.* 1351 ὃν ποτ' ἐκ πολλῶν ἐγὼ | μόνον προσηῦρον πιστόν. In other places, where δίχα is *prep.* with gen., we find it similarly connected with another expression of like purport, as *Al.* 749 ἐκ . . κύκλου | . . μεταστὰς οἴος Ἀτρειδῶν δίχα.—ἔστειλ' *ικέσθαι*: lit., by means of messengers I *caused* you *to set forth*, so that you should come (epexeg. inf.): *Ph.* 60 οἷ σ' ἐν λιταῖς στείλαντες ἐξ οἴκων μολεῖν. But *στέλλεσθαι* (midd.) 'to summon *to oneself*' (*O. T.* 434): cp. n. *O. T.* 860.—τοῦτο μὲν, answered by τοῦτ' αὖθις: see 61 n.—σέβοντας, like μένοντας (169), part. of the imperf., = ὅτι ἐσέβετε:

so 1192: *O. T.* 835 τοῦ παρόντος (n.): and cp. on *O. C.* 1565 f.—θρόνων . . κράτη, powers belonging to the throne: cp. 60, 173.

167 ff. ἡνίκ' Οἰδίπους κ.τ.λ. The only obscurity arises from the use of the plur. κείνων in 168. κείνων παῖδας ought to mean, 'the descendants of Laïus and Oedipus,' viz. Eteocles and Polyneices. But, as the sentence stands, it must mean, 'the offspring of Laïus and of Oedipus *respectively*'; viz. Oedipus, the son of Laïus; Eteocles and Polyneices, the sons of Oedipus.—ἐμπέδοις φρονήμασιν, with steadfast sentiments (of loyalty), modal dat., as oft. προθυμία, εὐνοία, φρονήματι (*Thuc.* 2. 62), etc. Soph. could have said ἐμπέδους φρονήμασιν, as he has said συντρόφοις | ὀργαῖς ἔμπεδος (*Ai.* 639): but ἐμπέδοις is better here, both (a) because a series of accusatives has preceded, and (b) because, as μένοντας has already marked their constancy, we now want an epithet for their φρονήματα.

170 ff. ὅτε causal, *O. T.* 918 n.—πρὸς διπλῆς μ.: cp. 14 n.: for πρὸς, 51 n.: for διπλῆς . . μίαν, 13 n.—παίσαντες . . πληγέτες. In Attic prose the verb 'to strike' usu. had as pres. τύπτω (or παίω), fut. τυπτήσω (or πατάξω), aor. ἐπάταξα, aor. pass. ἐπλήγην. The aor. of παίω is mainly a poetical word, used in tragedy, more rarely in comedy, and by Xen. In Attic prose ἔπαισα is usu. the aor. of παίζω. Meineke proposed πλῆξαντες here, but that aor. (except in comp. with a prep.) is almost unknown to classical Attic. The aorist pass. παισθέντες also, though it occurs twice in Aesch., is very rare.—αὐτόχειρ . . μιάσματι, the stain of a kinsman's murder (see on 52, and cp. 1176): cp. Aesch. *Th.* 849 κακὰ | αὐτοφόνια. σὺν, as 1266 νέω ξὺν μόρῳ: *O. C.* 1663, σὺν νόσοις: Pind. *O.* 2. 42 σὺν ἀλλαλοφονίᾳ.

173 f. ἐγὼ . . δῆ, I *now*: where δῆ nearly = ἤδη, *O. T.* 968 n. Aesch. *Eum.* 3 (after Gaia came Themis) ἥ δῆ τὸ μητρὸς δευτέρα τόδ' ἔζετο | μαντεῖον.—κράτη: cp. 166.—γένους κατ' ἀγχιστεία τῶν ὀλ., 'by nearness of kinship to the dead,' γένους ἀγχιστεῖα forming one notion, on which the genit. τῶν ὀλ. depends, as on words meaning 'near.' The neut. plur. ἀγχιστεῖα (only here) would most properly mean 'rights' or 'privileges' of such nearness (cp. ἀριστεῖα, πρωτεῖα, etc.), but seems here to be merely a poetical equiv. for the abstract ἀγχιστεία. In Attic law ἀγχιστεία was any degree of relationship on which a claim to an inheritance could be founded in the absence of a will otherwise disposing of it. Creon

succeeds as the nearest 'male relative. Aesch., Soph., and Eur. ignore the Boeotian legend which gave a son, Laodamas, to Eteocles (Her. 5. 61), and a son, Thersander, to Polyneices (id. 4. 147, etc.). The sisters represent the ἐσχάτη ρίζα (599).

175 ἀμήχανον δέ. 'You were loyal to the kings whose successor I am. Now (δέ) a man cannot be really known until he has been tried in office. (I do not, therefore, ask you to pledge your loyalty to me until I have been so tested.) I will, however, tell you the principles which I intend to observe.' Thus δέ merely marks the transition to a new topic. It is not directly adversative, as if he meant: 'You were loyal to my predecessors, *but* I do not yet ask you to be loyal to me.' On that view, however, the general connection of thoughts would remain the same.

176 ψυχήν, 'soul,' the man's moral nature generally: φρόνημα, the 'spirit' of his dealing in public affairs, according as his aims are lofty or mean, his policy bold or timid (cp. 207 τοιόνδ' ἐμὸν φρόνημα): γνώμην, the intellectual aspect of the man, his ability and judgment. In Her. 5. 124 ψυχήν οὐκ ἄκρος, 3. 14 διεπειράτο αὐτοῦ τῆς ψυχῆς, the word = 'fortitude.' But the usage of Soph. favours the more general sense here: cp. 227, 929, *Al.* 1361 σκληρὰν...ψυχήν, *El.* 219 σὴ δυσθύμῳ τίκτουσ' αἰεὶ | ψυχᾷ πολέμοις. Plato has the phrase τῆς ψυχῆς τὴν γνώμην for 'the intellect' (*Legg.* 672 B).

177 ἀρχαῖς, duties of administration. It might be explained as a generic plur. of ἀρχή, in the sense of 'sovereignities,' as Isocr. or. 3 § 15 αἱ μοναρχίαι, § 16 τὰς τυραννίδας, etc.: but it seems truer to say that the Athenian poet was thinking of public offices or magistracies. νόμοισιν has a general sense: the king is concerned with νόμοι both as νομοφύλαξ and as νομοθέτης: but, as the context suggests, it is of law-giving that Creon is more particularly thinking.—ἐντριβής, *exercitatus*: Plat. *Legg.* 769 B ἐντριβής γε οὐδαμῶς γέγονα τῇ τοιαύτῃ τέχνῃ. φανῇ 'be found,' without ὦν, as Pind. *P.* 5. 107 πέφανται θ' ἄρματηλάτας σοφός: Thuc. 1. 8 Κᾶρες ἐφάνησαν (were found to be). Cp. Arist. *Eth.* IV. 5. 3 πολλοὶ γὰρ ἐν μὲν τοῖς οἰκείοις τῇ ἀρετῇ δύνανται χρῆσθαι, ἐν δὲ τοῖς πρὸς ἕτερον ἀδυνατοῦσιν. καὶ διὰ τοῦτο εὖ δοκεῖ ἔχειν τὸ τοῦ βίαντος, ὅτι ἀρχὴ ἄνδρα δεῖξαι πρὸς ἕτερον γὰρ καὶ ἐν κοινωνίᾳ ἤδη ὁ ἄρχων. Besides Bias of Priene, others of the ἐπὶ τὰ σοφισταί, — as Chilon, Pittacus, Solon,—had this saying ascribed to them. Shakspeare. *Jul. Caes.* ii. 1. 12 *He would be crown'd:—How that*

might change his nature, there's the question....The abuse of greatness is, when it disjoins | Remorse from power.

178 ff. ἐμοὶ γάρ. A ground for the preceding statement is introduced by γάρ, though the compression of the thought slightly obscures the connection. 'A man cannot be known until he has been tested in power. For (γὰρ) a man in power may easily be deterred by fear of unpopularity from pursuing the counsels best for the State: and if he is so deterred, I think him worthless.' πᾶσαν...πόλιν, the whole city, as 656 πόλεως...ἐκ πάσης, 776 πᾶσα...πόλις, *Ai.* 851 ἐν πάσῃ πολει (in the hearing of all the city). In prose the art. would have been added (cp. *Thuc.* 7. 29 τῇ πόλει πάσῃ, 4. 87 ξυμπάσῃ τῇ πόλει, 2. 65 ἡ ξύμπασα πόλις).—μὴ...ἄπτεται, not οὐ, since the relative clause is general ('such an one as does not...,' Lat. *qui* with subjunct.): cp. *O. C.* 1175 ἂ μὴ | χρήζεις.—ἐκ φ. του: cp. 111 νεικέων ἐξ ἀμφιλόγων.—ἐγκλήσας ἔχει (cp. 22), = a perf., in the sense 'has shut once for all,' 'keeps shut.' Distinguish the prose idiom, *Dem. or.* 9 § 12 Φεράς...ἔχει καταλαβόν, *has seized, and keeps.*—νῦν τε καὶ πάλαι, an emphatic formula ('seems, and has always seemed'), *El.* 676, *Ph.* 966: cp. *El.* 1049 πάλαι δέδοκται ταῦτα κοῦ νεωστί μοι: *Il.* 9. 105 οἷον ἐγὼ νοέω, ἤμην πάλαι ἦδ' ἔτι καὶ νῦν.

182 f. μέλλων': whoever recognises a friend as *more important* than his country, *i.e.* with stronger claims upon him: ἀντὶ τῆς...πάτρας instead of the simple gen., or ἢ with accus., as *Tr.* 576 ὥστε μήτιν' εἰσιδὼν | στέρξει γναιῖκα κείνος ἀντὶ σοῦ πλέον. Cp. 638 (γάμος) μείζων φέρεσθαι, more important to win: *O. T.* 772 τῷ γὰρ ἂν καὶ μείζονι | λέξαιμ' ἂν ἡ σοί..., 'to whom more important,' *i.e.* with a better claim on my confidence,—nearer and dearer.—οὐδαμοῦ λέγω 'I reckon of no account': *Aesch. Pers.* 497 θεοὺς δέ τις | τὸ πρὶν νομίζων οὐδαμοῦ, τότε ἤρχετο. *Eur. Andr.* 210 Σκῦρον οὐδαμοῦ τίθης (*nulla in numero habes*). *Xen. Mem.* 1. 2. 52 ὥστε μηδαμοῦ παρ' αὐτοῖς τοὺς ἄλλους εἶναι πρὸς αὐτόν, 'so that the rest were nowhere with them in comparison to him.' So οὐδενὸς λόγου (or ἐν οὐδενὶ λόγῳ) ποιεῖσθαι, ἐν οὐδεμιᾷ μοίρᾳ ἄγειν, etc.

184 ἐγὼ γάρ. Here, as in ἐμοὶ γάρ above (178), γάρ introduces a reason; but here, again, the connection is obscured by the form of the sentence. The reason is contained in τοῦτο γινώσκων κ.τ.λ. (188). 'I have no esteem for a man who prefers popularity or private friendship to the good of the

State (178-183); *for* (184) I well know that all private welfare depends on the welfare of the State; and so I should never commit the faults which I have just condemned in others.'

185 οὐτ' ἂν σιωπήσαιμι. Applied in the actual case, Creon's words mean, 'I should never be deterred by fear of popular murmurs (cp. 692 ff.) from publishing such an edict as this against burying Polyneices, when I clearly saw that otherwise a disastrous precedent would be set. And though Polyneices was my nephew, I should never allow myself to recognise as friend or kinsman a man who had borne arms against the country.'

186 στείχουσιν ἀστοῖς. Demosthenes paraphrases this by στείχουσιν ὁμοῦ (or. 19 § 248); whence Dobree and Shilleto surmised that he read ἄσσον (cp. *O. C.* 312 στείχουσιν ἡμῶν ἄσσον). But the ἄτη which Aeschines saw approaching was the interference of Philip in the Sacred War,—his action against the Phocians. If Demosthenes had said στείχουσιν ἀστοῖς, this must have seemed to refer to the fellow-citizens of Aeschines,—the Athenians. The orator therefore modified the poet's phrase by substituting ὁμοῦ,—a word vague enough to suggest the concern of other Greek states besides Phocis in the peril.—ἀντὶ τῆς σωτηρίας, added for emphasis; 'ruin, and not welfare, which a king is bound to promote.' (The art. τῆς is merely generic, as in τὴν ἄτην.) So *Tr.* 267 φανείς δὲ δοῦλος ἀνδρὸς ἀντ' ἐλευθέρου, a slave, and not a free man (as he ought to be): *O. T.* 1490 κεκλαυμένα | πρὸς οἶκον ἔξεσθ' ἀντὶ τῆς θεωρίας.

187 f. ἄνδρα δυσμενῆ χθονός; cp. Plat. *Lysis* 213 B τὸ φίλον ἂν εἴη φίλον τοῦ φιλουμένου...τὸ μισοῦν ἄρα πάλιν ἐχθρόν τοῦ μισουμένου. Andoc. or. 1 § 96 (in a νόμος) πολέμιος ἔστω Ἀθηναίων.—ἐμαντῶ with φίλον. Some mss. of Dem. (or. 19 § 247) give ἐμαντοῦ in the quotation, but here the dat. is clearly better. θέμην 'hold': cp. Tyrt. 12. 1 οὐτ' ἂν μνησαίμην οὐτ' ἐν λόγῳ ἄνδρα τιθείμην.

189 f. ἡ σφίζουσα, 'who bears us safe.' σφίζειν was esp. said of a ship or its captain: cp. Plat. *Gorg.* 511 D εἰάν . . ἐξ Αἰγίνης δεῦρο σώσῃ, if she (ἡ κυβερνητική) has carried us safely from Aegina to Athens.—ταύτης κ.τ.λ. It is only while she remains upright, as we sail on board of her, that we can make real friends. ὀρθῆς (like ὄρθωσαν in 163) refers to the ship maintaining a safe stability, as opposed to capsizing: the

contrast is given by ὑπέρλοις . . σέλμασιν . . ναυτίλλεται in 716. So Cic. *Ep. ad Fam.* 12. 25. 5 *ut rectam teneamus* (navem).—τοὺς φίλους ποιοῦμεθα, we make the friends (whom we really make): since friends made at the cost of endangering or wrecking the ship of the State cannot properly be considered friends at all: they are φίλοι ἄφιλοι. For the use of the art., cp. Thuc. 2. 40 οὐ . . πάσχοντες εὖ ἀλλὰ δρῶντες κτώμεθα τοὺς φίλους.

191 νόμοισι, here, rules of conduct, principles, as *El.* 1043; cp. *O. C.* 907.—αὔξω, pres. (used also in Attic prose): the Attic fut. was αὐξήσω. The pres. here expresses purpose ('I intend to make Thebes prosperous'). Cp. Plat. *Legg.* 731 A φιλονεικίτω δὲ ἡμῖν πᾶς πρὸς ἀρετὴν· ὁ γὰρ τοιοῦτος αὖξει τὰς πόλεις.

192 f. ἀδελφὰ τῶνδε, 'an edict in accord with these principles,' cp. Plat. *Phaedr.* 276 D ὅσα τούτων ἀδελφά.—τῶν ἀπ' Οἰδίπου. In regard to origin, ἐκ is properly said of parents, ἀπό of ancestors: Isocr. or. 12 § 81 τοὺς μὲν ἀπὸ θεῶν τοὺς δ' ἐξ αὐτῶν τῶν θεῶν γεγονότας. Cp. 466, 471, 1066; *Ph.* 260 παῖ πατρὸς ἐξ Ἀχιλλέως. *Ai.* 202 χθονίων ἀπ' Ἐρεχθεϊδᾶν. But poetry oft. has ἀπὸ of the parent, as *O. C.* 571 καὶ ὅτου πατρὸς γεγώς: while, again, ἐκ oft. denotes merely the stock (including progenitors above the parent): cp. 1056: so ἀγαθοὶ καὶ ἐξ ἀγαθῶν (Plat. *Phaedr.* 246 A), etc. The poetical indifference on this point is well seen in fr. 104, where τοὺς μὲν δυσσεβεῖς κακῶν τ' ἀπο | βλαστόντας is opposed to τοὺς δ' ὄντας ἐσθλοὺς ἐκ τε γενναίων ἄμα | γεγώτας.

195 f. δορί was the ordinary Attic form, occurring in prose (as Thuc. 1. 128, 4. 98), and was prob. used by Soph. as well as δόρει, which metre requires in *O. C.* 620 (n.), 1314, 1386: cp. n. on *O. C.* 1304.—τὰ πάντ' ἐφαγνίσαι, to perform all due rites over the grave; i.e. to make the proper offerings to the dead (ἐναγίσματα, *O. C.* 402 n.), esp. libations, χοαί. For ἐπὶ in the compound cp. *El.* 440 χοὰς | οὐκ ἄν ποθ', ὃν γ' ἔκτεινε, τῷδ' ἐπέστεφε: *O. C.* 484 τάσδ' ἐπεύχεσθαι λιτάς, i.e. 'over' the rite. ἐφαγνίσαι is the reading of L; the force of the prep. is rightly given in the glosses, ἐπὶ τῷ τάφῳ ἀγνίσαι τὰ πάντα, and ἐπὶ τῷ τάφῳ ὁσίως ποιῆσαι. Though ἐφαγνίζειν is not elsewhere extant, there seems no reason to question it.

197 τοῖς ἀρίστοις, implying that, in his case, the αὐτόχειρ μῖασμα (172) is to make no difference. Cp. *Ai.* 1379, where Odysseus offers to join in funeral honours to Ajax (notwith-

standing his offence), μηδὲν ἑλλείπειν, ὅσον | χρὴ τοῖς ἀρίστοις ἀνδράσιν πονεῖν βροτοῖς.—ἔρχεται κάτω: the *χοαί* were supposed to pass through the earth, and to be drunk by the spirits of the dead: Aesch. *Ch.* 164 ἔχει μὲν ἡδὴ γαπύτους χοὰς πατήρ: cp. *Od.* 10. 94, Eur. *Hec.* 535 ff. The dat., as *O. T.* 711 χρησμὸς . . ἦλθε Δαΐφ.

198 L has Πολυνείκην here, but Πολυνείκη in *O. C.* 375. Both forms are sound. From about 400 B.C. the Attic tendency of proper names in -ης was to pass from the 3rd to the 1st declension. Attic inscriptions of *circa* 410—350 B.C. give the acc. in -ην more often than that in -η. From *c.* 350 to 30 B.C. the gen. in -ου is far more frequent than that in -ους. Even proper names in -κλής, which kept the acc. in -κλέα to *c.* 300 B.C., afterwards formed it in -κλήν. (No Attic inscript. gives -κλή.)—λέγω: see n. on 32 λέγω γὰρ καμέ.

199 ff. γῆν πατρώαν . . καὶ θεοὺς . . πρῆσαι: cp. Aesch. *Th.* 582 (of Polyneices) πόλιν πατρώαν καὶ θεοὺς τοὺς ἐγγενεῖς | πορθεῖν, στρατεύμ' ἐπακτὸν ἐμβεβληκότα. But πέρσαι, for πρῆσαι, would be a needless change here. 'To burn his country' means 'to burn his native city': so *O. C.* 1421 πάτραν κατασκάψαντι, when thou hast laid thy native city in ruins. θεοὺς πρῆσαι is to burn the gods' temples and the ancient wooden images (βρέτη) therein: cp. Her. 8. 109 ἐμπιμπράς τε καὶ καταβάλλων τῶν θεῶν τὰ ἀγάλματα. Aesch. *Pers.* 809 οὐ θεῶν βρέτη | ἡδούντο σὺλᾶν οὐδὲ πιμπράναι νεώς.—θ. τοὺς ἐγγενεῖς, of the *race*, here in a large sense, of the Cadmean stock: while θεοὶ πατῶν are usu. rather the gods of one's own *family* (*O. C.* 756 n.). Cp. *El.* 428 πρὸς νῦν θεῶν σε λίσσομαι τῶν ἐγγενῶν.—κατελθών, not καταχθεῖς ὑπὸ τῆς πόλεως: on the shield of Polyneices, Dikē was portrayed saying, κατὰξω δ' ἄνδρα τόνδε (Aesch. *Th.* 647).—ἠθέλησε μὲν . . ἠθέλ. δέ, rhetor. epanaphora (*O. C.* 610 φθίνει μὲν . . φθίνει δέ). Since πάσασθαι cannot govern γῆν . . καὶ θεοὺς, ἠθέλησε μὲν should in strictness have preceded γῆν.—πρῆσαι. Prose would have used ἐμπρῆσαι, though Thuc. has the pres. part. of the simple form (6. 94 πίμπραντες).—κατ' ἄκρας, here in its proper sense, of a town being sacked 'from top to bottom' (*Il.* 13. 772): cp. *O. C.* 1241 n.—αἵματος κ. πάσασθαι (πατέομαι), denoting the extreme of savage hatred; *Il.* 4. 35 ὦμὸν βεβρωθούς Πρίαμον: 24. 212 τοῦ ἐγὼ μέσον ἦπαρ ἔχοιμι | ἐσθέμεναι: Theogn. 349 τῶν εἴη μέλαν αἷμα πιεῖν.—τοὺς δέ . . ἀγεῖν, as if τῶν μὲν had preceded αἵματος. *O. T.* 1228 ὅσα | κεύθει, τὰ δ'

αὐτίκ' εἰς τὸ φῶς φανεί. *Tr.* 117 στρέφει, τὸ δ' αὔξει. *Il.* 22. 157 παραδραμέτην, φεύγων, ὃ δ' ὀπισθε διώκων.

205 ff. εἰαν δ': see on 29. Construe, ἄθραπτον, αἰκισθέντ' ἰδεῖν, 'mangled for all to see,' δέμας καὶ πρὸς οἰωνῶν καὶ πρὸς κυνῶν ἐδεστόν, 'in the body (acc. of respect) which birds and dogs devour.'—δέμας of a corpse, as 903, *EL* 756, *Eur. Or.* 40 etc.: in *Hom.* always of the living, who has σῶμα only of the dead: in Attic σῶμα is said of either.—ἰδεῖν: the *aor.* inf., as in the epic θαῦμα ἰδέσθαι, since the *aor.* suggests the moment at which the startling sight catches the eye, whereas the *pres. inf.* would suggest continued gazing.

207 f. φρόνημα: on 176.—ἐκ γ' ἐμοῦ, 'by an act of mine' (cp. 63, 93), while ἐν γ' ἐμοί in a negative sentence = (not) if I can help it (*O. C.* 153).

208 The MSS. have τιμὴν προέξουσ' . . τῶν ἐνδ., shall have honour *before* the just, schol. ἔξουσιν πρὸ τῶν δικαίων. But after προέχειν 'to have the advantage,' the *point* of advantage was regularly expressed by the *dat.*: see examples on *O. C.* 1007.

210 τιμήσεται: cp. on 93.

211 f. Dindorf's καὶ ἐς (καὶ ἐς) for καὶ, though not certain, with the least change gives a satisfactory construction. *Soph.* has this crasis in fr. 428 φίλων τε μέμψιν κείς θεοὺς ἀμαρτάνειν. Cp. *Plat. Rep.* 538 B παράνομόν τι δρᾶσαι ἢ εἰπεῖν εἰς αὐτούς ('with regard to them'). For the place of the prep., cp. 367, *O. T.* 734 Δελφῶν κατὰ Δαυλίας.—There is much in favour of the view that Κρέον in v. 211 has displaced an infin., such as παθεῖν, λαβεῖν, λαχεῖν, ποιεῖν, or τὸ δρᾶν. The Chorus say—'Such is my lord's pleasure. And, of course, he can do as he seems him good.' Their tone is sufficiently interpreted by vv. 216, 220, 278. Cp. *Her. i.* 119 (Harpagns to Astyages) ἔφη... ἀρεστὸν εἶναι πᾶν τὸ ἂν βασιλεὺς ἔρδῃ. The Chorus do not oppose Creon; but they feel a secret misgiving: they wish at least to remain passive.

213 f. In παντί πού γ' the enclitic που closely adheres to παντί, and γε emphasises the whole expression; as in *EL* 1506, ὅστις πέρα πράσσειν γε τῶν νόμων θέλει, the γε emphasises the whole phrase πέρα πράσσειν. The transposition σοί γ'...που is open to the objection that παντί, not σοί, claims the chief emphasis.—Though the antecedent (ἡμῶν) to χῳπόσοι ζῶμεν is understood, πέρι can stand at the end of the verse, since such a relative clause was felt almost as a noun-case: see

on 35. Cp. Eur. *Ion* 560 ἡ θίγω δῆθ' οἷ μ' ἔφυσαν; (= τῶν φυσάντων).

215 ὥς ἂν...ῆτε, 'see then that ye be,' can be explained only by an ellipse of ἐπιμελείσθε or the like. After verbs of 'taking care,' the usu. constr. is ὅπως with fut. indic.; but ὥς ἂν with subj. is sometimes found, as Xen. *Hierarch.* 9. 2 ἐπιμελείσθαι ὥς ἂν πραχθῇ...ῆν μή τις ἐπιμελῆται ὥς ἂν ταῦτα περαίνηται. In elliptical phrases, where a precept or charge is given (ὄρα, etc., being understood), the regular constr. is ὅπως with fut. ind., as Lys. or. 1. 21 ὅπως τοῖνυν ταῦτα μηδεὶς ἀνθρώπων πεύσεται. The elliptical ὅπως μή with subjunct. is different.—'take care *lest*,'—a deferential way of hinting an objection (Plat. *Crat.* 430 D), like the simple elliptical μή with subjunct. *O. C.* 1180. Since, however, ἐπιμελείσθαι could be followed by ὥς ἂν with subjunct., it is conceivable that Soph. should write ὥς ἂν σκοποὶ ῆτε instead of the usual ὅπως σκοποὶ ἔσεσθε.—σκοποί, φύλακες, who watch to see that no one breaks the edict.—τῶν εἰρημένων, the commands: cp. Aesch. *Ag.* 1620 σωφρονεῖν εἰρημένον, Her. 7. 26 εἴρητο συλλέγεσθαι...στρατόν.

216 f. πρόθεσ τοῦτο, set him this as a task (cp. 1249), βαστάζειν, for him to take in hand (*suscipiendum*); the act. inf. as *O. C.* 231 πόνον...ἀντιδιδώσιν ἔχειν. For the lit. sense of the verb cp. *Al.* 827 ὥς με βαστάσῃ | πεπτῶτα (raise me).—τοῦ νεκροῦ γ', 'of the *corpse*,' though ἐπίσκοποι τῶν ἀστῶν are still needed.

218 f. τί δῆτ' ἂν ἐπεντέλλοις = τί δῆτ' ὃν εἶη...ὃ ἐπεντέλλεις; 'what is this further charge that thou would'st give?' cp. *O. C.* 647 μέγ' ἂν λέγοις δώρημα: *Ph.* 26.—ἐπιχωρεῖν, *accedere*, 'to join their side': Thuc. 4. 107 δεξάμενος τοὺς ἐθελήσαντας ἐπιχωρῆσαι...κατὰ τὰς σπονδάς.—ἀπιστοῦσιν = ἀπειθοῦσιν: 381, 656.—τάδε, cogn. acc.: cp. 66.

220 ff. ὅς (instead of ὥστε) ἐρᾷ, a constr. most freq. in negative sentences, usu. with ὅστις (Dem. or. 1 § 15 τίς οὕτως εἰρήθης ἐστὶν...ὅστις ἀγνοεῖ), or ὅς ἂν and opt. (Plat. *Rep.* 360 B οὐδὲς ἂν γένοιτο οὕτως ἀδαμάντινος, ὅς ἂν μένειεν). But it occurs also in affirmative sentences, as Eur. *Andr.* 170 ἐς τοῦτο δ' ἡκεις ἀραθίας...ῆ...τολμᾶς. Cp. Her. 4. 52.—καὶ μὴν (lit. 'and verily') here confirms the last speaker's remark by adding an assurance that disobedience does indeed mean death; while γε after μισθός emphasises that word. 'And I can tell you that the requital of disobedience is that.' For καὶ μὴν so used, cp. *O. T.* 830, 1004 f., *El.* 556.—τὸ κέρδος, 'gain,' i.e. as ἐλπιδών

shows, the prospect of gain, with the generic art. (cp. 1242): so fr. 749 τὸ κέρδος ἡδύ, καὶ ἀπὸ ψευδῶν ἴη.—διώλεσεν, gnomic aor.

223 ἐρῶ μὲν οὐχ: cp. on 96.—ὅπως=ὅτι, as *O. T.* 548: cp. *El.* 963 μηκέτ' ἐλπίσῃς ὅπως | τεύξει. This use is rare in Attic prose (for after θαυμάζω, etc., ὅπως='how'), though freq. in Her., as 2. 49 οὐδὲ φήσω ὅκως...ἔλαβον. Yet cp. Plat. *Euthyd.* 296 Ε οὐκ ἔχω ὑμῖν πῶς ἀμφισβητοῖν...ὅπως οὐ πάντα ἐγὼ ἐπίσταμαι.

224 ff. ἐξάρας (ᾱ), the aorist participle, because, as ἐξ- shows, the notion is, 'having set in nimble movement' (at starting). Cf. Eur. *Tro.* 342 μὴ κοῦφον αἶρη βῆμ' ἐς Ἀργείων στρατόν.—φροντίζων, possessive gen. with ἐπιστάσεις, halts belonging to thoughts, i.e. caused by them. Others understand, 'halts for thought' (made in order to reflect),—which is less simple. Cp. Arist. *De Anim.* 1. 3 (p. 407^a 32) ἡ νόησις ἔοικεν ἡρεμήσει τινὶ καὶ ἐπιστάσει (halt) μᾶλλον ἢ κινήσει.—ὁδοῖς, locative dat.; cp. *O. C.* 553 ὁδοῖς | ἐν ταῖσδ', 'in this my coming.'—κυκλῶν=περιστρέφων.

227 ψυχὴ γὰρ ἦῤα κ.τ.λ. The naïveté consists in the direct quotation of what his ψυχὴ said, rather than in the statement that it spoke; thus Hor. *Sat.* 1. 2. 68 (quoted by Schneid.) is really similar,—*Huic si...Diceret haec animus.* Take πολλὰ with μυθουμένη only. I do not think that ἦῤα...μυθουμένη was meant to mark garrulity; the language is not homely enough: rather it is simply,—'found a voice, speaking many things.' ἔφη λέγων is not similar (*Ai.* 757).—Cp. Launcelot Gobbo in Shakspeare. *Merch.* 2. 2: *Certainly my conscience will serve me to run from this Jew my master. The fiend is at mine elbow and tempts me...My conscience says, 'Launcelot, budge not.' 'Budge,' says the fiend. 'Budge not,' says my conscience.*

228 ff. τάλας...τλήμων, nom., not voc., because each is rather a comment ('hapless that thou art!') than properly an address: so *O. C.* 185 ᾧ τλάμων, *ib.* 753 ᾧ τάλας ἐγώ, Eur. *Med.* 61 ᾧ μῶρος.—μένεις is better than μενεῖς, since, 'are you tarrying again?' (his halts having been frequent, 225) is more graphic than, 'will you tarry again?'—αὐ cannot mean here, 'on the contrary' (i.e. instead of going on).—πῶς...οὐκ, as *O. T.* 937, 976, etc.—ἀλγυνεῖ, pass.: cp. on 93 ἐχθαρεῖ.

231 ἐλίσσων, turning over and over in the mind: cp. on 158 ἐρέσσων.—ἤνυστον (sc. τὴν ὁδόν), gradually made my way (impf.); whereas ἤνυσσα would have suited a quick journey. Cp. this impf. in Plat. *Symp.* 127 C οὐδαμῇ ταύτῃ ἤνυστον, 'they

could make no progress by that means.' Soph. has this tense also in *Tr.* 319 (ἔργον ἦνυτον): cp. below, 805. In Dem. or. 21 § 104 our MSS. give οὐδὲν ἦνε. For the use of the verb in ref. to journeys, cp. Thuc. 2. 97 (ὁδὸς) ἡμερῶν ἀνδρὶ εὐζώνῳ τριῶν καὶ δέκα ἀνύσαι. The Attic *pres.* seems to have been ἀνύτω as = 'to accomplish,' or 'to make way,' but ἀνύειν as = 'to hasten.'

σχολῇ βραδύς, reluctantly and slowly; the opposite of σὺν σπουδῇ ταχύς (*Ph.* 1223), with eagerness and speed. σχολῇ oft. = 'at a slow pace' (πορεύεσθαι, Xen. *An.* 4. 1. 16; ὑποχωρεῖν, Thuc. 3. 78). As βραδύς could mean 'sluggish' (*O. C.* 306), we might here refer σχολῇ to pace, and βραδύς to reluctance; but, though the common use of σχολῇ in regard to pace helps to make it suitable here, it is better, in this context, to give σχολῇ the moral and βραδύς the physical sense. For σχολῇ combined with another word in such an expression, cp. Polyb. 8. 30 σχολῇ καὶ βάδην ποιεῖσθαι τὴν πορείαν. There is no lack of point. Such a messenger ought to have come σπουδῇ ταχύς.

233 τέλος γε μέντοι, at last, however; γε emphasising the word before it: *O. T.* 442 n.—ἐνίκησεν, impers., as Thuc. 2. 54 ἐνίκησε δὲ...λοιμὸν εἰρῆσθαι (the opinion prevailed that...): Her. 6. 101 ἐνίκα μὴ ἐκλιπεῖν τὴν πόλιν. That μολεῖν should not be regarded as the subject to ἐνίκησε, is shown by such an example as Her. 8. 9 ἐνίκα τὴν ἡμέρην ἐκείνην αὐτοῦ μέιναντάς τε καὶ αὐλισθέντας μετέπειτα νύκτα μέσσην παρέντας πορεύεσθαι, where the length of the interval excludes such a view. The personal constr. occurs below, 274; cp. Thuc. 2. 12 ἦν...Περικλέους γνώμη...νενικηκῦα.

234 σοί with μολεῖν. In Attic prose a dat. of the person after ἔρχομαι is freq., and oft. can be rendered (as here) only by 'to,' though it is properly rather a dat. of interest. Thus Thuc. 1. 13 Ἀμεινοκλῆς Σαμίοις ἦλθε = 'A. came to the Samians,' though the primary notion is, 'the Samians enjoyed the advantage of A.'s coming' (to build triremes for them). So id. 1. 27 ὡς αὐτοῖς...ἦλθον ἄγγελοι: Plat. *Prot.* 321 C ἀποροῦντι δὲ αὐτῷ ἔρχεται Προμηθεύς. In poetry this dat. is freely used after verbs of motion, but the idea of interest is always traceable; cp. 186 n. Aesch. *P. V.* 358 ἀλλ' ἦλθεν αὐτῷ Ζηνὸς ἄγρυπνον βέλος. So here, μολεῖν σοί is not strictly a mere equiv. for μολεῖν πρὸς σέ, but implies Creon's interest in the news. The notion is, 'to come and place myself at your disposal.' For

the emphatic place of σοί, cp. 273 (and 46 n.): for the pause after the first syllable of the verse, 250, 464.—κεῖ, 'and if': not, 'even if.' If καί were taken as = 'even,' there would be a very harsh asyndeton, whether the stop were at σοί, or (as Nauck places it) after μολεῖν. It is true that καί could mean 'even,' without causing an asyndeton, if we adopted Wecklein's tempting φράσων for φρέσω δ': but the latter is confirmed by *O. T.* 302 εἰ καὶ μὴ βλέπεις, φρονεῖς δ' ὅμως (where see n.),—δέ introducing the apodosis after a concessive protasis. For κεῖ as = 'and if,' cp. *Ai.* 447, 1057. The transposition κεῖ σοί is improbable, as destroying the significant emphasis and pause on σοί.—τὸ μηδέν, what is as nought,—a tale of simple discomfiture: since he can only report the deed, without giving any clue to the doer. Cp. *Tr.* 1107 καὶν τὸ μηδέν ᾧ: *Ai.* 1275 ἥδη τὸ μηδέν ὄντας ἐν τροπῇ δορός.

235 f. τῆς ἐλπίδος, not 'hope,' but 'the hope'—defined in next v.—δεδραγμένος is certain. *Il.* 13. 393 κόπιος δεδραγμένος (and 16. 486). *Diod.* 12. 67 δράξασθαι καιροῦ. (Cp. *Shaks. Per.* 1. 1. 49 *Gripe not at earthly joys.*) Here the phrase is meant to be homely.—τὸ μὴ παθεῖν ἄν = ὅτι οὐ πάθοιμι ἄν, depending on ἐλπίδος...δέδρ. as = ἐλπίζων: for the art. with infin., cp. 78 n.—τὸ μόρσιμον: i.e. if you do kill me, then it was my destiny to be killed.

237 f. ἀιθ' οὗ, 'on account of which': *O. T.* 264 ἀιθ' ὧν: *El.* 585 ἀνθ' ὅτου.—τὸ γ' ῥ | πρᾶγμ': cp. on 67. γάρ prefaces the statement: *O. T.* 277 n.: cp. below, 478, 999.

241 f. εὖ γε στοχάζει κ.τ.λ.: 'yes, you take your aim well, and seek to fence yourself round against the charge.' The mark at which the man aims is his own safety; and this is explained by the next phrase. Commentators have made difficulties by assuming that the metaphors of στοχάζει and ἀποφράγνυσαι must be harmonised into a single picture,—as of an archer shooting from covert. But in fact there is a rapid transition from one to the other; the second interprets the first; and all that is common to them is their military source. στοχάζομαι was familiar in a sense akin to that which it has here: cp. *Plat. Lach.* 178 B στοχαζόμενοι τοῦ συμβουλευομένου ἄλλα λέγουσι παρὰ τὴν αὐτῶν δόξαν (trying to hit the thought of the person who consults them): *Polyb.* 6. 16 ὀφείλουσι δὲ αἰεὶ ποιεῖν οἱ δῆμαρχοι τὸ δοκοῦν τῷ δήμῳ καὶ μάλιστα στοχάζεσθαι τῆς τούτου βουλήσεως. So here the verb suggests a designing person, whose elaborate preamble covers a secret aim. Creon

is quick to suspect bribery (221). Cp. 1033 ὥστε τοξόται σκοποῦ | τοξεύειτ' ἀνδρὸς τοῦδε.—κάποφράγνυσαι. Inscriptions of the 5th cent. B.C. show φάρξαι (not φράξαι) to have been the old Attic. aor. (Meisterhans p. 89), and so ναύφαρκτος, etc.: but the analogy of the pres. φράττω recommends φράγνυμι rather than φάργνυμι. For the constr., cp. Thuc. 8. 104 ἐβούλοντο ἀποφάρξασθαι αὐτοὺς οἱ ἐναντίοι (to shut them off).

242 δηλοῖς δ' ὥς τι σ., 'clearly thou hast something strange to tell': see on 20.

243 f. τὰ δεινά, dangers,—i.e. the κακὰ ἔπη (277) which he brings: γέρ (yes, I am cautious) for, etc.—ποτ', *tandem aliquando*, O. T. 335 n.—ἀπαλλαχθεῖς, 'having been removed,' i.e. 'having taken yourself off'; cp. Ar. *Vesp.* 484 ἄρ' ἂν, ὦ πρὸς τῶν θεῶν, ὑμεῖς ἀπαλλαχθεῖτέ μου;

245 ff. καὶ δῆ, without more ado: O. C. 31 n.—θάψας, because the essential rite was the throwing of earth on the body: cp. on 80, and below, 256.—The καί in *κάπῃ* is 'and' (rather than 'both,' answering to καί in 247); it introduces an explanation of θάψας.—διψίαν, as Aesch. *Ag.* 495 πηλοῦ ξύνουρος διψία κόνυς: Lucr. 2. 376 *bibula...arena*.—κάφαγιστεύσας (καὶ ἄ.) ἃ χρή, i.e. having made the due offerings, perh. flowers (*El.* 896), or στέφῃ of wool. We may doubt whether the poet thought of any χοαί as having been poured by Antigone at this first visit; see n. on 429.—ἀφαγιστεύσας and ἐφαγιστεύσας are equally possible; but I prefer the former, because here, as v. 256 suggests, the idea is that of ἀφοσιωσάμενος,—having avoided an ἄγος by satisfying religion: see on 196 ἐφαγνίσαι.

248 ff. ἀνδρῶν: he does not think of women.—οὔτε του γενῆος...οὐ δικέλλης. For the enclitic του so placed, cp. 20 n.: for οὔτε...οὐ, O. C. 972 n. γενῆς, γενῆς (only here), is prop. an adj., an implement with a γένυς (jaw), or blade: *El.* 485 ἀμφάκης γένυς, the two-edged blade (of a bronze axe). Hesych. γενῆδα· ἀξίνην, πέλεκυν (referring, as the acc. shows, to some other passage): and here the γενῆς is prob. the same as the ἀξίνη below (1109), which was to be used in raising the mound (1203). We may render 'pickaxe,' since this properly has a blade as well as a point. The γυνῆς would break the hard surface. Then the earth would be thrown up (ἐκβολή) with the δίκηλλα, which was a sort of heavy two-pronged hoe, used, like the Roman *ligo* or *bidens*, in hoeing up soil: the μάκελλα (μία, κέλλω to drive forward) being a like tool with one prong. The σμινύη was like the δίκηλλα, a two-pronged hoe. 'Mattock'

is the nearest word for it. 'Spade' would better suit *ἄμη* (or the Homeric *λίστρον*), though this was prop. rather a shovel. For the combination cp. Shaks. *Tit. Andr.* 5. 3. 11 *'Tis you must dig with mattock and with spade.*—*δικ. ἐκβολή*, throwing up of earth by mattock (possessive gen. denoting the subject, *γῆ ἣν ἡ δ. ἐκβάλλει*): *ἐκβ.*, abstract for concrete, like *τροφή* for *θρέμμα* (*O. T.* 1 n.). In Mod. Greek *ἐκβολάδες* is a mining term, 'out-put.'—The epithets *στύφλος* ('hard,' cp. 139), and *χέρσος* 'dry,' tell something which the preceding words, and the following *ἄρρώξ*, would not alone have told; viz. why no foot-prints were traceable.—*ἐπημαξευμένη*, lit. 'traversed (*i.e.* furrowed) by a carriage' with its (four) wheels, = *τροχοῖς ἀμάξης κεχαραγμένη*: *ἐπ.*, not *ἐφ.*, since as Eusth. says (on *Il.* 18. 485) *τὸ... ἄμαξα οἱ μὲν παλαιοὶ ψιλοῦσι, οἱ μὲντοι νεώτεροι Ἀπτικοὶ ἐδάσυναν.* (Cp. n. on *Ἀπῆνη*, *O. T.* 753.)—*ἀλλ' ὁ ἐργάτης ἄσημός τις ἦν*, 'but the doer was one who left no trace': for *τις* added to the predicate, where the subject has the art., cp. *O. T.* 618, Aesch. *Theb.* 491 *ὁ σηματοργὸς δ' οὗ τις εὐτελὴς ἄρ' ἦν*: Ar. *Pl.* 726 *ὡς φιλόπολις τίς ἐσθ' ὁ δαίμων καὶ σοφός.*

253 f. It is still the early morning of the day on which the drama opens. The Argives having fled in the night, Creon had published his edict shortly before dawn. Antigone had done her deed in the short interval between the publication of the edict and the beginning of the watch over the corpse. *ὁ πρῶτος ἡμεροσκόπος*, the man who took the first watch of this day, was the first who had watched at all. If a sentinel had been near the body, Ant. must have been seen. The other men were somewhere near. (Afterwards, they all watched, 413.) *ἡμεροσκ.*, in prose *ἡμεροφύλαξ* (Xen. *H.* 7. 2. 6), as opp. to *νυκτοφύλαξ* (id. *An.* 7. 2. 18).—*δείκνυσιν... παρῆν*: historic pres. combined with past tense; cp. Lys. or. 1 § 6 *ἐπειδὴ δέ μοι παιδίον γίγνεται, ἐπίστευον ἤδη καὶ πάντα τὰ ἐμαντοῦ ἐκείνη παρέδωκα.*—*δυσχερές*, not merely 'perplexing,' but 'distressing' (*Al.* 1395), since they foreboded punishment. So *δυσχέρεια*, *molestia* (*Ph.* 473).

255 f. *ὁ μὲν* 'the dead man' answered by *σημεῖα δ'* (257).—*τυμβίρης μὲν οὐ* (cp. on 96), not entombed: *i.e.* there was no *τύμβος*, indicating that the ashes had been buried beneath it (1203): the body itself lay there, though covered over with dust. *τυμβ.*, prop., 'provided with a mound,' but below, 946, merely = 'tomb-like'; and so in Ar. *7th.* 889 Euripides says *τυμβήρεις ἔδρας*, 'seat on a tomb.'—*λεπτῇ δ'... ἐπῆν*, instead of *λεπτῇ δὲ κόνει κεκαλυμμένος*

(as in *Ph.* 545 δοξάζων μὲν οὐ, | τύχη δὲ...ὀρμισθεῖς): for this introduction of a new finite verb, where a participial clause was expected, cp. 813 ff.—ἄγος φεύγοντος ὡς sc. τινος (*O. T.* 629 οὔτοι κακῶς γ' ἄρχοντος, n.): the gen. is not absol., but possessive, denoting the author: 'as of (i.e. from) one avoiding.' ἄγος, the guilt incurred by one who passed by an unburied corpse without throwing earth on it: οἱ γὰρ νεκρὸν ὀρώντες ἄταφον, καὶ μὴ ἐπαμνησάμενοι κόνιν, ἐναγείς εἶναι ἐδόκουν. *Aelian Var. Hist.* 5. 14 νόμος καὶ οὗτος Ἀττικός, ὃς ἂν ἀτάφῳ περιτύχῃ σώματι ἀνθρώπου πάντως ἐπιβάλλειν αὐτῷ γῆν· θάπτειν δὲ πρὸς δυσμὰς βλέποντας. It was remembered as a disgrace to Lysander that, having put to death some prisoners of war, οὐδὲ ἀποθανοῦσιν ἐπήνεγκε γῆν (*Paus.* 9. 32. 6). Cp. id. 1. 32. 5 πάντως ὅσιον ἀνθρώπου νεκρὸν γῇ κρύψαι. *Hor. Carm.* 1. 28. 33 *precibus non linquar inultis, Teque piacula nulla resolvent... licebit Iniecto ter pulvere curras.*

257 f. θηρός, here a wild beast, as dist. from domesticated animals (cp. 1081): more often the term excludes only birds and fishes.—του with θηρός also: *Eur. Hec.* 370 οὐτ' ἐλπίδος γὰρ οὔτε του δόξης ὀρώ | θάρσος παρ' ἡμῖν.—οὐ σπάσαντος, cp. 1003.

259 ff. λόγοι δ'...φύλακα, 'and evil words flew fast.' The regular form would be, λόγοις κακοῖς ἐρροθοῦμεν ἐν ἀλλήλοις, ἐλέγχοντες φύλαξ φύλακα (or ἄλλος ἄλλον), φύλαξ being the part in apposition with the whole (ἡμεῖς). 'They disputed, some saying this, some that,' often appears in Greek as 'there was a dispute,' etc., without causing οἱ μὲν...οἱ δέ to be changed into the gen. absol. *Her.* 8. 74 πολλὰ ἐλέγετο, ...οἱ μὲν ὡς... χρέον εἶη ἀποπλέειν, Ἀθηναῖοι δέ etc. *Thuc.* 4. 23 ὑπ' ἀμφοτέρων...ἐπολεμεῖτο, Ἀθηναῖοι μὲν περιπλέοντες..., Πελοποννησίοι δέ etc. *Aesch. P. V.* 200 στάσις τ' ἐν ἀλλήλοισιν ὠροθύνετο, | οἱ μὲν θέλοντες...οἱ δέ etc. (This illustrates the use of ἐν ἀλλήλ. here, but is less bold, since the nom. is sing.) *Eur. Ph.* 1462 ἦν δ' ἔρις στρατηλάταις, | οἱ μὲν πατάξαι...οἱ δέ etc. *Bacch.* 1131 ἦν δὲ πᾶσ' ὁμοῦ βοή, | ὁ μὲν στενάζων...αἱ δέ etc. For ἐρρόθουν, of a confused noise of angry tongues, cp. 290. ῥόθος (onomatop.) is said of a rushing noise of waves, or of oars dashed into them, etc.: then fig., *Aesch. Pers.* 406 Περσίδος γλώσσης ῥόθος, of an unintelligible jargon.—ἐλέγχων, questioning (434, *O. T.* 333, 783: *El.* 1353), here, in the sense of 'accusing.'—κάν ἐγίνετο: and blows would have come at last,—had not the matter been settled by the proposal mentioned at 268. τελευτῶσ', 'at last,' the adverbial use, found even with

another partic., as Thuc. 6. 53 τυραννίδα χαλεπὴν τελευτῶσαν γενομένην.—ὁ κωλύσων: cp. *O. T.* 297.

262 f. ἦν...οὐξείργ., was the doer (in the belief of his comrades).—ἐναργής, *manifestus facti*: *O. T.* 535 ληστής τ' ἐναργής.—ἀλλ' (ἐκαστος), evolved from οὐδεὶς: fr. 327 ἐμοὶ δ' οὐδεὶς δοκεῖ | εἶναι, πένης ὦν, ἄνοσος, ἀλλ' αἰὲ νοσεῖν. Dem. or. § 74 μηδεὶς φθόνῳ τὸ μέλλον ἀκούσῃ, ἀλλ', ἂν ἀληθὲς ᾗ, σκοπέω.—ἔφευγε μὴ εἰδέναι, pleaded in defence that he knew nothing of it, 'disclaimed knowledge.' For this pregnant use of φεύγειν cp. Aesch. *Suppl.* 390, where the Argive king says to the Danaides, whose cousins threaten to seize them under Egyptian law, δέι τοι σὲ φεύγειν κατὰ νόμους τοῦς οἴκοθεν | ὥς οὐκ ἔχουσι κύρος οὐδὲν ἀμφὶ σοῦ: you must plead, in accordance with Egyptian law, that they have no right over you. So *defendere*, Cic. *In Pison.* 10. 5 *si triumphum non cupiebas, cuius tandem rei te cupiditate arsisse defendes?* ('will you plead?'). Note that this use (like the absol. legal sense, 'to be a defendant,' from which it comes) was necessarily restricted to *pres.* and *imperf.*—μὴ (not οὐκ) εἰδέναι, as after verbs of denying, Ar. *Eq.* 572 ἥρουντο μὴ πεπτωκέναι.—Only one other version is tenable, viz., 'shrank from knowing it'; but this could hardly be said in the sense, 'shrank from confessing that he knew it.'

264 μύδρος, lumps of red-hot iron. μύδρος = *a molten mass*, from rt μυδ, whence μύδος, 'moisture,' μυδάω, etc. It is probably the oldest trace in Greek of ordeals analogous to the mediaeval 'judgments of God.' The word μύδρος occurs elsewhere in connection with a solemn sanction for an oath. In Her. i. 165 the Phocaeans μύδρον σιδήρεον κατεπόντωσαν, swearing not to return till it should float. Plut. *Aristid.* 25 ὁ δ' Ἀριστείδης ὄρκισε μὲν τοὺς Ἕλληνας καὶ ὤμοσεν ὑπὲρ τῶν Ἀθηναίων (to observe the defensive league against Persia, 479 B.C.), μύδρους ἐμβαλὼν ἐπὶ ταῖς ἀραις (in sanction of the curses on traitors) εἰς τὴν θάλατταν. I conceive that in these passages, as elsewhere, μύδρος has its proper sense, a *red-hot mass* of metal, and that the custom was symbolical of an older use of the μύδρος in ordeals by fire.

265 ff. πῦρ διέρπειν must here refer to a definite ordeal, by walking through a fire. The idea, at least, of such an ordeal appears in the familiar Attic phrase διὰ πυρὸς ἰέναι ('to go through fire and water'); Xen. *Symp.* 4. 16 ἔγωγ' οὖν μετὰ Κλεινίου καὶ διὰ πυρὸς ἰοίην, Ar. *Iys.* 133 διὰ τοῦ πυρὸς | ἐθέλω

βαδίζειν. But it is doubtful whether the actual use of any such ordeal in the historical age can be inferred from Dem. or. 54 § 40 ἀξιοπιστότερος τοῦ κατὰ τῶν παίδων ὁμνύοντος καὶ διὰ τοῦ πυρός, i.e. swearing that one is ready to undergo the test by fire. Cp. Verg. *Aen.* 11. 787 (the Hirpi): *medium freti pietate per ignem Cultores multa premimus vestigia pruna*.—Becker *Char.* 183 notices some other ordeals.—θεοὺς ὀρκ., to swear by the gods; the acc. is cognate (the god being identified with the oath), like ὀρκον ὁμνύναι: Xen. *Cyr.* 5. 4. 31 ταῦτα... ὁμνυμί σοι θεούς.—τὸ μῆτε δρ.: for the art., cp. 236.—μῆτ' εἰργασμένῳ: the conjecture μῆδ' is needless, since μῆτε can be understood before βουλευσάντι: see *O. T.* 239 n.

268 f. πλέον: cp. 40.—λέγει, between two past tenses: cp. 254.—τις εἰς. It is at first sight tempting to write τις, εἰς ὅς πάντας. But such emphasis on the idea of 'one against all' seems hardly appropriate here. And τις εἰς sometimes = εἰς τις: Thuc. 6. 61 καὶ τινα μίαν νύκτα καὶ κατέδαρθον: Plat. *Soph.* 235 B (οὐκέτ' ἐκφύζεται) τὸ μὴ οὐ τοῦ γένους εἶναι τοῦ τῶν θαυματοποιῶν τις εἰς: *Parm.* 145 D ἔν τινι γὰρ ἐνὶ μὴ ὄν οὐκ ἂν ἔτι πον δύναιτο ἔν γε ἅπασιν εἶναι.

270 ff. προὔτρεψεν, impelled, here = ἠνάγκασε: cp. *O. T.* 358 n.—οὐ γὰρ εἶχομεν κ.τ.λ.: 'for we did not know how to gainsay him, nor how, if we did the thing (advised by him), we could prosper.' As ἀντιφωνεῖν means *opposing* his suggestion, so δρῶντες means acting on it. The sense is, 'We could not refute him, and, on the other hand, we dreaded your anger if we followed his advice.' εἶχομεν has the same sense in both clauses. ἔχω, as = 'to know how,' takes (1) an infin., or (2) a relat. clause with subjunct., as 1342, *Tr.* 705 οὐκ ἔχω... ποῖ γνώμης πέσω. This is merely an indirect form of the deliberative subjunct., ποῖ γνώμης πέσω; So here, πράξαιμεν would be πράξωμεν if the principal verb were in a primary tense. The direct question would be, πῶς καλῶς πράξωμεν; Carefully distinguish ὅπως (or πῶς) ἂν with optat. after this οὐκ ἔχω, as *Tr.* 991 οὐ γὰρ ἔχω πῶς ἂν | στέρέξαιμι, I know not how I *could*. The two constructions are combined again in *Ai.* 428 οὗτοι σ' ἀπείργειν οὐδ' ὅπως ἐὼ λέγειν | ἔχω.

273 ff. σοί (cp. 234), rare for εἰς σέ. After ἀναφέρω τι the pers. is usu. expressed by εἰς τινα (less oft. by ἐπὶ or παρὰ τινα). In Mod. Greek ἀναφορά is used of an official 'report.'—ταῦτ' ἐνίκα: see on 233: the impf. differs from the aor. only as ἐδόκει ('seemed good') from ἐδόξε ('was resolved').—πάλος,

perh. taken by shaking lots in a helmet (cp. 396, *Ai.* 1285): *καθαιρεί*, reduces, *i.e.* 'condemns': *Lys. or.* 13 § 37 *τὴν... ψῆφον... τὴν... καθαιροῦσαν*, the vote of condemnation.—*τάγαθόν*, ironical, whereas his second errand is a true *ἔρμειον* (397).—*ἄκων οὐχ ἐκούσιν*: cp. *Tr.* 198 (the herald detained against his will by a throng of questioners) *οὐχ ἐκὼν ἐκούσι δὲ | ξύνεστιν*.—*οἶδ' ὅτι*, adverbial ('doubtless'), like *δῆλον ὅτι*, cp. 758: so used even in the middle of a clause, as *Dem. or.* 9 § 1 *πάντων, οἶδ' ὅτι, φησάντων γ' ἅν* ('when all, I know, would certainly admit,' etc.).

278 f. *ἐμοί*, ethic dat., 'for me.' *βουλεύει πάλαι*, 'has long been suggesting the doubt.' In poetry the act. can mean, not only 'to form a plan' (*O. T.* 619), or to *give* counsel (*ib.* 1417), but also, like the midd., to deliberate.—With *μή* supply *ἐστί*; cp. 1253; *Plat. Theaet.* 145 C *ὅρα μὴ παίζων ἔλεγεν*, look whether he did not speak (*i.e.* I suspect that he spoke) in jest. To supply *ῆ* is also possible (cp. *O. C.* 1180), but less fitting here.—*τι*, adv., 'perchance': *O. T.* 969.—*θεήλατον*, sent by gods (*O. T.* 992 *θεήλατον μάντευμα*), *i.e.* wrought by them (cp. 285), since there was no trace of human agency (249). Cp. *O. C.* p. xxxv.—*ἡ ξύννοια*, 'my thoughts,' the art. being equiv. to a possessive pron., as 1089 f. *τὴν γλῶσσαν, τὸν νοῦν*. Cp. *Plat. Rep.* 571 E *εἰς σύννοιαν αὐτὸς αὐτῷ ἀφικόμενος*.—*πάλαι*, *i.e.* ever since the *φύλαξ* spoke (249).

280 *πρὶν ὀργῆς καὶ με μεστῶσαι*, 'before thou hast actually filled me with anger': *καὶ* has nothing to do with *πρὶν*, but belongs solely to *μεστῶσαι*, a strong word, the stress on which makes it easier for the force of *καὶ* to pass over the enclitic *με*. Cp. *O. T.* 772 *τῷ γὰρ ἂν καὶ μείζονι | λέξαιμ' ἅν*: *ib.* 989 *ποιάς δὲ καὶ γυναικὸς ἐκφοβεῖσθ' ὕπερ*; where in each case *καὶ* goes with the verb.—*μεστῶσαι*: *Plat. Rep.* 330 E *ὑποψίας... καὶ δείματος μεστός*, and so often.

284 ff. *πότερον κ.τ.λ.* Did they think him *good*? Or, thinking him *bad*, did they yet honour him?—*ἐκρυσπτον* (*sc.* *γῆ*) = *ἔθαπτον*: the word is specially suitable here to the covering with dust (256). The impf. ('were for burying') refers to the motive present to the agent's mind when the act was undertaken: cp. 19 *ἐξέπεμπον* n.—*ἀμφικίονας ναούς*, temples surrounded by columns, an epith. marking their stateliness and splendour, as *Eur. Andr.* 1099 *ἐν περιστύλοις δόμοις* (of a temple), *I. T.* 406 *περικίονας ναούς*.—*κἀναθήματα*, votive offerings, such as gold and silver vessels of all kinds; statues; bronze

tripods, etc. (Cp. Her. r. 50; Thuc. 6. 46; Isae. or. 7 § 41.) The wealth of Delphi in ἀναθήματα is already proverbial in *Il.* 9. 404: at Thebes the Ἴσμήνιον (*O. T.* 21) also seems to have been rich in them. After ἀνάθημα the gen. denotes either ὁ ἀναθεὶς (as more oft.), or, as here, the divine owner.—γῆν ἐκείνων (depending on πυρώσων), *i.e.* the territory of Thebes (cp. on 199), since the land belongs to the θεοὶ ἐγχώριοι and πολιοῦχοι: not merely the τεμένη attached to their shrines.—νόμους διασκεδῶν, to scatter the laws abroad, *i.e.* to shatter the fabric of civil order: cp. Tennyson, *Red ruin, and the breaking up of laws*. Cic. *Agr.* 2. 37 *disturbare...legem*. So διασκεδ. of breaking up a treaty (*O. C.* 620), or a king's power (*ib.* 1341).—διασκεδῶν would suit ἀναθήματα, but could not possibly be joined with γῆν (as if the latter meant 'State'): hence it must be taken with νόμους only.

288 τοὺς κακοὺς τιμῶντας θεούς; 'gods honouring the wicked'; owing to the natural emphasis on τοὺς κακοὺς, the ambiguity is only grammatical.

289 f. ταῦτα, the edict, depending on μόλις φέροντες (*aegre ferentes*): καὶ πάλαι, even from the moment when it was proclaimed; cp. 279, where πάλαι only refers back to 249.—πόλεως ἄνδρες, like γῆς τῆσδ'εἰς τις (*O. T.* 236 n.).—ἐρρόθουν, 'muttered': 259 n.—ἐμοί, against me, dat. of object, as after χαλεπαίνω, μέμφομαι, etc.—κᾶρα σείοντες, 'tossing the head,' in defiant menace (so *caput quassans*, Verg. *Aen.* 12. 894), instead of going quietly under the yoke. Plut. *Mor.* 170 ε τοὺς τυράννους ἀσπάζονται, ... ἀλλὰ μισοῦσι σιγῇ κᾶρα σείοντες (alluding to this v.). So, acc. to Suidas, *s.v.*, Soph. used ἀναχαιτίζειν (prop. said of a horse *throwing the mane back*, rearing) as = ἀπειθεῖν καὶ ἀντιτείνειν, 'to be restive.'—ὑπο ζυγῷ. Cp. Aesch. *Ag.* 1639 ζεύξω βαρεῖαις (ζεύγλαις).—λόφον, the back of the neck, a word used of draught animals (of the *human* nape, perh. only once, *Il.* 10. 573): hence, fig., Eur. fr. 175 ὅστις δὲ πρὸς τὸ πίπτον εὐλόφως φέρει | τὸν δαίμον', οὗτος ἥσόν' ἐστ' ἀνόλβιος. id. *Tro.* 302 κάρτα τοι τοιυτέθρον | ἐν τοῖς τοιούτοις δυσλόφως φέρει κακά, 'impatiently.' (Shaksp. *Henry VI.* Pt. III. 3. 1. 16 *yield not thy neck To fortune's yoke*.)—δικαίως, 'loyally.'—ὥς = ὥστε (*O. T.* 84): στέργειν, 'to be contented with.'

293 f. τῶνδε, masc., the malcontents (for ἐκ, cp. 63).—τούτους, the watchers of the corpse: the pronouns joined as in 39 (n.).—εἰργάσθαι is best taken with ἐξεπίσταμαι: cp. 1092 ἐπιστάμεσθα...αὐτὸν...λακεῖν. The inf., instead of the partic.,

with ἐπίσταμαι, seems unknown in Attic prose, except, of course, where the sense is 'to know how.' Cp. 472.

296 f. νόμισμ', 'currency,' and so 'custom,' 'institution.' The primary and general sense of the word was almost confined to poetry (Aesch. *Th.* 269 Ἑλληνικὸν νόμισμα θυστάδος βοῆς), the special sense, 'current coin,' being the ordinary one. For the other sense, the usual word was νόμιμον (or νόμος). Hence in *Ar. Nuθ.* 247, when Socrates says, θεοὶ | ἡμῖν νόμισμ' οὐκ ἔστι, Strepsiades rejoins, τῷ γὰρ ὀμνυτ'; ἦ | σιδαρέοισιν, ὥσπερ ἐν Βυζαντίῳ (i.e. if gods are not *current* with you, do you swear by iron coin?): where the schol. remarks that νόμισμα meant ποτέ μὲν τὸ νόμιμον ἔθος, ποτέ δὲ τὸ κόμμα τοῦ τετυπωμένου χαλκοῦ.—ἐβλαστε: cp. *O. C.* 611 βλαστάνει δ' ἀπιστία.—πορθεῖ, 'sacks' (not merely, in a general sense, 'ruins'): money invites attack, and often purchases betrayal: cp. *Hor. Carm.* 3. 16. 13 *diffidit urbium Portas vir Macedo et subruit aemulos Reges muneribus*.—τίδ' (after τοῦτο: cp. 39) ἄνδρας, individual citizens, as distinguished from πόλεις. ἐξανίστ. δόμων, drives them from their cities by corrupt intrigue. Timocreon of Rhodes, when an exile, assailed Themistocles (*Plut. Them.* 21), as τοὺς μὲν κατὰγων ἀδίκως, τοὺς δ' ἐκδιώκων, τοὺς δὲ καίνων, | ἀργυρίων ὑπόπλεως.

298 f. τόδ' ἐκδ. καὶ παραλλάσσει, this trains and perverts good minds of men, ἵστασθαι πρὸς αἰσχρ. πράγμ., to address themselves to base deeds. παραλλάσσει = 'alters sideways'; i.e. causes to turn out of a straight course into an oblique course; hence, like παρίγει, παραστρέφει, 'perverts.' Since παραλλάσσει implies a bad *training*, it can be followed, like ἐθίζει and like words, by an infin.: it is unnecessary, then, to make ἵστασθαι, in its relation to παραλλάσσει, merely epexegetic ('so that they set themselves'); though it might, of course, be so.—ἵστασθαι πρὸς τι means here, 'to set oneself facing it,' so 'to turn to it, address oneself to it,' just like τρέπεσθαι πρὸς τι: cp. *Plat. Rep.* 452 Ε πρὸς ἄλλον τινὰ σκοπὸν στησάμενος ἢ τὸν τοῦ ἀγαθοῦ, 'having set himself to some other aim,' etc.

300 f. πανουργίας...ἔχειν: showed men how to practise villanies. For ἔχειν of the moral habit, cp. *Od.* 1. 368 μνηστῆρες ὑπέρβιον ὕβριν ἔχοντες: *Il.* 9. 305 λύσαν ἔχων ὀλοήν. The inf. might be epexegetic, but really depends on ἔδειξεν as implying 'taught': cp. *Eur. Med.* 195 οὐδεὶς λύπας | ἡῦρετο... ὧδαῖς παύειν (has found out *how to*...).—εἰδέναι, 'to know,' i.e. to be conversant with (cp. on 71) παντὸς ἔργου δυσσέβ., impiety

of (shown in) *any* deed, = *πᾶν* δυσσεβὲς ἔργον (cp. 603 λόγου τ' ἄνοια): for *πᾶς*, cp. *O. C.* 761 n. Note παντὸς ἔργ. after πανουργίας: the familiar use of πανουργία extenuates the force to which etymology entitles it, while in *πᾶν* ἔργον that whole force is felt: so *πᾶν* ποιεῖν is stronger than πανουργεῖν, and *πᾶν* λέγειν than παρρησιάζεσθαι (Plat. *Apol.* 39 A εἰάν τις τολμᾷ πᾶν ποιεῖν καὶ λέγειν). Cp. *Ph.* 407 παντὸς ἂν λόγου κακοῦ | γλώσση θιγόντα καὶ πανουργίας, where πάσης must be supplied, showing how πανουργία could be used without direct reference to its derivation.

302 f. ἦνυσαν: cp. 231.—χρόνῳ ποτέ, at some time or other: *i.e.* they will be caught sooner or later. Cp. *Ph.* 1041 τίσασθε, τίσασθ' ἀλλὰ τῷ χρόνῳ ποτέ.—ἐξέπραξαν ὥς (= ὥστε, 292) with δοῦναι δίκην, 'made it sure that soon or late they shall pay the price,' as Aesch. *Pers.* 723 καὶ τόδ' ἐξέπραξεν, ὥστε Βόσπορον κλῆσαι μέγαν; The verb is here ironical.

304 ff. Ζεὺς, in his quality of Βασιλεύς (Xen. *An.* 3. 1. 12), is fitly invoked by a king who vows that he will uphold the royal authority. Cp. 487.—ὅρκιος, adverbial: *O. C.* 1637 κατήνεσεν τὰδ' ὅρκιος (n.). Cp. 823 (λυγροτάταν).—τὸν αὐτόχειρα, the very man (248) whose hand strewed the dust, said with an emphasis corresponding to that with which the Guard had insisted on the absence of any clue (249). For αὐτο-, cp. 56, 172. τάφον = ταφῆς, as 490, 534, *O. T.* 1447: in a symbolical sense like that of θάψας (246).

308 f. μόνος: cp. *O. T.* 304 n.—'Death alone shall not suffice for you,' already implies a threat of torture. To make this threat explicit, πρὶν ἂν . . . δηλώσῃτε is added, as if merely οὐ θανεῖσθε had preceded. '(You shall not die.) until you have first been hung up alive, and have revealed (the authorship of) this outrage.' They are to be suspended by the hands or arms, and flogged. Cp. *Ai.* 106 θανεῖν γὰρ αὐτὸν οὐ τί πω θέλω...πρὶν ἂν δεθεῖς πρὸς κίον' ἐρκείου στέγης...μάστιγι πρῶτον νῶτα φοινηχεῖς θάνῃ. Ar. *Ran.* 618 ἐν κλίμακι δήσας, κρεμάσας, ὑστριχίδι μαστιγῶν κ.τ.λ. Ter. *Phorm.* 1. 4. 43 ego *plectar pendens*. In Plat. *Legg.* 872 B a slave who has slain a free man is to be flogged, and then (if he does not die under the lash, εἴνπερ βιωπαύμενος) put to death by other means. Other views of κρεμαστοί refer it to (1) mere suspension, as a torture, like that of Melanthius in *Od.* 22. 175: (2) stretching on a cross-like frame; cp. Alexis *ap.* Athen. 134 A ἥδιστ' ἀναπήξαιμ' αὐτὸν ἐπὶ ξύλου λαβών. Impalement (ἀνασταυρώ,

ἀνασκολοπίζω) is certainly not meant.—ζῶντες κρεμαστοί, 'suspended alive,' as ζῶν is oft. joined with another partic.: Xen. *An.* 2. 6. 29 οὐχ ὥσπερ οἱ ἄλλοι . . ἀποτμηθέντες τὰς κεφαλὰς, ὅσπερ τάχιτος θάνατος δοκεῖ εἶναι, ἀλλὰ ζῶν αἰκισθεὶς ἐνιαυτόν.—δηλώσῃθ': as to the belief that torture was sure to wring the truth from slaves, cp. Isae. or. 8. 12.—ἔβριν, in concrete sense (*O. C.* 1029).

310 ff. ἵν' . . ἀρπάξῃτε, with grim irony, since they are to die before they can apply the lesson. So *O. C.* 1377 (Oed. calls down destruction upon his sons) ἵν' ἀξιῶτον τοὺς φυτεύσαντας σέβειν. Cp. below, 716.—τὸ κέρδος, accus. (cp. 1242): ἐνθεν οἰστέον (ἐστὶ).—μάθηθ', aor., learn *once for all*: but ἀρπάξῃτε, pres., go on stealing.—ἐξ ἅπαντος, from any and every source, with τὸ κερδαίνειν: Xen. *Mem.* 2. 9. 4 οὐ γὰρ ἦν οἶος ἀπὸ παντὸς κερδαίνειν: Ar. *Th.* 735 ὃ ποτίσται | καὶ παντὸς ὑμεῖς μηχανώμεναι πιεῖν.

315 f. τι suits a timid appeal: cp. *O. C.* 1414 ἵκετεύω σε πεισθῆναί τί μοι. δέ (Boeckh), though favoured by L, could not be justified as an expostulatory 'now.' δώσεις: *O. C.* 1287 διδοὺς ἐμοὶ | λέξαι.—οὕτως, 'without more ado,' ὥσπερ ἔχω: *Ph.* 1066 οὐδὲ σοῦ φωνῆς ἔτι | γενήσομαι προσφθεγκτός, ἀλλ' οὕτως ἄπει.—ἴω, delib. subjunct., somewhat rare in pres. (*O. T.* 651).—καὶ νῦν ὥς = ὥς καὶ νῦν, 'that even now': for the hyperbaton of ὥς, cp. *Ai.* 590, *El.* 949, 1243, etc.—ἀνιαρῶς, 'with offence to me'; with ἱ: but Eur., like Ar., has ἀνιάρως (*Or.* 230 etc.): Aesch. does not use the adj., though he has ἀνίος. ἀνία (ἱ) is used by Soph., but not by Aesch. or Eur.

317 f. ἐν with ὥσιν, through association with such phrases as Aesch. *Pers.* 605 βοᾷ δ' ἐν ὥσιν κέλαδος.—ἐπὶ with τῇ ψυχῇ denotes the seat, and, equally with ἐν, here = our 'in': cp. *Il.* 1. 55 τῷ γὰρ ἐπὶ φρεσὶ θῆκε θεά.

318 ῥυθμίζεις, bring under ῥυθμός, i.e. reduce to a clear form, define, ὅπου (ἐστὶ), with respect to its seat (i.e. whether it is in the ears or in the mind). For the exegetical ὅπου cp. *Ai.* 103 ἡ τοῦπίτριπτον κίναδος ἐξήρου μ' ὅπου; *ib.* 890 ἄνδρα μὴ λεύσσειν ὅπου.—Cp. Shaksp. *Troil.* 4. 5. 244 *That I may give the local wound a name, And make distinct the very breach whereout Hector's great spirit flew*

319 f. τὰς φρένας...τὰ δ' ὦτ', acc. defining σε: *Ph.* 1301 μέθες με χεῖρα: cp. on *O. C.* 113.—οἴμ' ὥς, impatient, as Ar. *Ach.* 590 οἴμ' ὥς τεθνήξεις: elsewhere in Soph. it expresses pity or grief (1270, *Ai.* 354, 587).—λάλημα, 'babblers,' suits

Creon's contemptuous impatience.—*δῆλον*, like *ἐναργές* (cp. on 263).

321 'At any rate (*οὔν*—babbler or not) I certainly have not done this deed.' *εἰμί* is supplied with *ποιήσας*. For *οὔκουν* . . *γε* cp. 993, *Ph.* 907 NE. *αἰσχροὺς φανοῦμαι* . . *ΦΙ. οὔκουν ἐν οἷς γε δρᾶς· ἐν οἷς δ' αὐδᾶς, ὀκνῶ*: and so oft., as *O. T.* 565, 1357, *O. C.* 848.

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322 'Yes, (you have done it,) and that, too, at the cost of betraying,' etc. The particle *γε* implies the contradiction, *ἐποίησας*: *καὶ ταῦτα* goes with the participle (*προδούς*): cp. *O. T.* 37, *El.* 614 *τὴν τεκοῦσαν ὕβρισεν, | καὶ ταῦτα τηλικούτος*.

323 *ἡ δεινόν*. Creon has pronounced the Guard guilty on mere *δόξα*, without proof. The Guard says, 'It is grievous that, when a man *does* harbour suspicions (*δοκεῖ γε*), those suspicions should at the same time (*καὶ*) be false.' *γε* means that, in such a matter, hasty *δόξα* should be avoided altogether. It is always bad to assume a man guilty without proof; it is worse when the rash assumption is also erroneous. Cp. *δόκησις ἀγνώς*, 'a blind suspicion' (*O. T.* 681), and *ib.* 608 *γνώμη δ' ἀδήλω μή με χωρὶς αἰτιῶ*. Eur. *Bacch.* 311 *μηδ' ἦν δοκῆς μὲν, (ἡ δὲ δόξα σου νοσεῖ,) | φρονεῖν δόκει τι*.

324 *κόμψενε* . . *τὴν δόξαν*, make neat sayings about it,—referring to the rhetorical form of the last verse, with its *παρήχησις*, *δοκεῖ...δοκεῖν*. Not necessarily, '*quibble* upon it,'—as if *δοκεῖν* had been used in two different senses. The verb is usually midd., often with acc., as Eur. *I. A.* 333 *εὖ κεκόμψενσαι πονηρά* ('thou hast given subtle form to wicked pleas'): Plat. *Lach.* 197 D *πρέπειε...σοφιστῇ τὰ τοιαῦτα μᾶλλον κομψέεσθαι* ('to indulge in such subtleties').—*τὴν δόξαν*, that *δόξα* of yours, 'the judgment of which you speak,' cp. 96: *El.* 1110 *οὐκ οἶδα τὴν σὴν κληδόν'* (the *κληδών* of which you speak), not merely, 'the word *δόξα*.' *νυν* ('very well,' like *οὔν*) is better than *νῦν*, which would mean 'for the present' (as opposed to the near future).—*ταῦτα...τοὺς δρώντας* = *τοὺς ταῦτα δρώντας*: cp. 384: the pron. gains emphasis by its place.

326 *δειλά*, 'dastardly,' as involving mean treachery towards king and city. Theognis 835 *ἀλλ' ἀνδρῶν τε βίῃ καὶ κέρδεα δειλά καὶ ὕβρις | πολλῶν ἐξ ἀγαθῶν ἐς κακότητ' ἔβαλεν* (*sc. ἡμάς*).

327 f. *ἀλλ'* prefacing the wish (*O. C.* 421): *εὐρεθείη sc. ὁ δρῶν* (319): *μάλιστ'*, denoting the best thing that could happen

(*O. T.* 926 n.).—For the conjunctive form in stating alternatives, cp. *O. C.* 488 n.

330 καὶ with νῦν, not with γάρ.—γνώμης, 'reasonable forecast on my part,' cp. *O. T.* 1087.

332—375 *First στάσιμον*. 1st strophe (332—342) = 1st antistrophe (343—353) *Metre—logaoedic*; 2nd strophe (354—364) = 2nd antistr. (365—375) *Metre—Choreic*.

The Chorus had not thought it possible that any one should brave death to bury the corpse (220). But the deed has been done, and without leaving a trace (252). And Creon has silenced the suggestion that gods did it (278). The train of thought is continued in this ode. Its theme is man's daring,—his inventive-ness, and the result to his happiness.

Man is master of sea and land; he subdues all other creatures; he has equipped his life with all resources, except a remedy against death. His skill brings him to prosperity, when he observes divine and human laws, but to ruin when he breaks them.—At that moment Antigone is led in, and the coryphaeus speaks the closing anapaests (376—383).

332 πολλὰ...κοῦδέν. Note the rhetorical parataxis, καὶ being equiv. to 'and yet': cp. *Tr.* 1046 ὦ πολλὰ δὴ καὶ θερμὰ κοῦ λόγῳ κακά | ...μοχθήσας ἐγὼ' κοῦπῳ τοιοῦτον οὔτ' ἄκοιτις ἢ Διὸς | προῦθ' ἦκεν κ.τ.λ. It is stronger to say, 'they are great; and he is greater': than, 'though they are great, he is greater.'—τὰ δεινὰ, 'wonderful.' There is a certain resemblance to Aesch. *Ch.* 585 ff. πολλὰ μὲν γὰρ τρέφει | δεινὰ δειμάτων ἄχχ'...ἀλλ' ὑπέρτολμον ἀνδρὸς φρόνημα τίς λέγει; but there δεινά = 'dread,' and the scope is limited to the violence of human passion.

334 τοῦτο, sc. τὸ δεινόν, this wondrous power, man. The schol. quotes Theocr. 15. 8; σοφόν τοι χρῆμ' ἀνθρώπος. πέραν, properly, 'to the further side of' (*trans*). The point here is that man dares to cross the sea.

335 χειμερίῳ νότῳ with χωρεῖ, goes (driven) by it: cp. *Od.* 14. 253 ἐπλέομεν Βορέῃ ἀνέμῳ, and *ib.* 299 (of the ship) ἣ δ' ἔθεεν Βορέῃ ἀνέμῳ. The dat. might be merely 'with' (dat. of circumstance), but is better taken as instrumental. Cp. 588 πνοαῖς. Some make χειμερίῳ νότῳ a temporal dat., like ὥρᾳ χειμῶνος, which it can hardly be.—Soph. is thinking of the Aegean, where the prevailing winds were from the N. or N.W. in spring and summer, while stormy south winds were associated with winter: Hesiod warns a man with a voyage before him not to await χειμῶν' ἐπιόντα νότοιο τέ δεινὰς ἀήτας, | ὅς τ' ὥρινε

θάλασσαν ὁμαρτήσας Διὸς ὄμβρῳ | πολλῶ ὀπωρινῶ, χαλεπὸν δέ τε πόντον ἔθηκεν. The epithet *χειμερίῳ* aptly distinguishes this wintry νότος from that gentle south breeze (now called the 'embates') which regularly sets in at sunset in the fair season.

336 f. *περιβρ. ὑπ' οἰδμασιν*, passing under swelling waters which open depths around: *i.e.* he is in the trough of a heavy sea, while on each side the waves rise above his ship, threatening to engulf it. Verg. *Aen.* 1. 106 *his unda dehiscens Terram inter fluctus aperit*. *βρύχιος*, 'of the depths' (*βρυχία... ἡχώ βροιτᾶς*, Aesch. *P. V.* 1082), is formed as if from *βρύξ*, of which Oppian uses acc. *βρύχα* ('depth of the sea,' *Hal.* 2. 588). *ὑποβρύχιος* = 'under water,' and so neut. pl. adv. *ὑπόβρυχα* (*Od.* 5. 319 etc.). *περιβρύχιος* occurs only here.

338 *ὑπερτάταν*, highest, as eldest, *παμμήτωρ* (Aesch. *P. V.* 90), and *παμβώτις* (*Ph.* 392): Plat. *Tim.* 40 C *γῆν... πρῶτην καὶ πρεσβυτάτην θεῶν ὅσοι ἐντὸς οὐρανοῦ γεγόνασι*.

339 *ἀκαμάταν*: this form of the fem. occurs only here, unless *ἀκαμάτησι* (and not *ἀκαμάτοισι*) *χέρεσσιν* be right in Hes. *Th.* 747, but is warranted by similar epic forms in tragedy, as *ἀθανάτας* (gen.) Aesch. *Ch.* 619, Eur. *Ph.* 235: *ἀδμήταν* Soph. *El.* 1238 (and *-ης* in dial. *O. C.* 1321). For the initial *ā*, cp. the epic *ἀθάνατος*, *ἀγοράασθε*, etc.: but in *El.* 164 we find *ἄκάματα*.—*ἀποτρύεται*, prop., wears away for his own purposes (midd.), *fatigat*, vexes (with constant ploughing). Earth is 'immortal,' and not to be exhausted; but man's patient toil subdues it to his use. Cp. *Tr.* 124 *ἀποτρύνει ἐλπίδα*, to wear it out.—Not, 'wearies himself by tilling' the soil.

340 *ἰλλομένων ἀρότρων*, as the ploughs go backwards and forwards,—turning at the end of one furrow, and going down the next. Cp. Nicander *Ther.* 478 *φεύγε δ' αἰὲ σκολίην τε καὶ οὐ μίαν ἀτραπὸν ἰλλων*, 'in flying (from the snake), always *make your course wind* (*ἰλλων*) from side to side, instead of keeping it straight.' Xen. *Cyn.* 6. 15 *κύνες ἐξίλλουσai τὰ ἵχνη*, 'puzzling out the tracks,' *i.e.* going backwards and forwards till they have found a clue.—*ἔτος εἰς ἔτος*, an adverbial phrase, like 'year in, year out': for the use of the simple acc. in temporal adverbs (like *ἀωρίαν*) see *O. T.* 1138 n.; for *εἰς*, *Od.* 9. 134 *μᾶλα κεν βαθὺ λήϊον αἰεὶ | εἰς ὥρας ἀμῶεν* ('as each year comes round'): Theocr. 18. 15 *κῆς ἔτος ἐξ ἔτεος*: so *εἰς νέετα* (next year), and the Mod. Gk. *χρόνο σὲ* (= *εἰς*) *χρόνο*, 'year after year.'

341 *ἵππείῳ γένει*, the 'offspring of horses,' meaning 'mules'; which are 'far better than oxen to drag the jointed plough through

the deep fallow' (*Il.* 10. 352). The objections to taking ἵππεϊω γένει as simply = ἵπποις are, that (1) Greek ploughmen used oxen or mules more than horses, and (2) the achievement of taming the horse (350) is thus anticipated. Some understand both horses and mules, giving γένει a double sense—rather awkwardly, I think.—πολεύων, κατὰ σύνεσιν after τοῦτο. *Cr. Od.* 11. 90 ἦλθε δ' ἐπὶ ψυχῇ Θηβαίου Τειρεσίαο, | χρύσειον σκήπτρον ἔχων: 16. 476 μείδησεν δ' ἱερὴ Ἰς Τηλεμάχοιο, | ἐς πατέρ' ὀφθαλμοῖσιν ἰδών.

343—353 Man's conquests over the animal world are here taken in two groups. First those of which the primary aim is to kill or to capture. Here the means is netting (ἀμφιβαλὼν σπείραισι δικτυοκλώστοις), in its threefold sporting use, as applied to fowling (ὀρνίθων), hunting (θηρῶν), and fishing (πόντου φύσιν). Secondly, those conquests which aim at reducing wild animals to man's service. These are effected by μηχαναί (349),—arts of taming and training. And their result is aptly expressed by the word κρατεῖ: here, man is not merely the slayer or captor; he becomes the master of docile toilers. The horse and the bull are types.

Thus, in this ode, the scale of achievement ever ascends: man (1) conquers inanimate nature: (2) makes animals his captives: (3) trains them to be his servants: (4) develops his own social and intellectual life.

343 κουφονόων is merely a general epithet, 'light-hearted,' 'blithe and careless'; Theognis 580 σμικρῆς ὀρνίθος κοῦφον ἔχουσα νόον: cp. the proverbial phraseology of Athens, ἄνθρωπος ὄρνις, ἀστάθμητος, πετόμενος, | ἀτέκμαρτος, οὐδὲν οὐδέποτε' ἐν ταῦτῳ μένων (*Ar. Av.* 169). The epithet is given to ἔρωτες below (617), and to εὐηθία in *Aesch. P. V.* 383.—Not, 'quick-witted' (and therefore harder to catch).—ἀμφιβαλὼν with σπείραισι δ.: it can precede the dat. by so much, because its meaning is already clear, and the dat. is merely a poet. amplification.

345 f. πόντου...εἰναλίαν φύσιν, a brood living in the waters of the sea, the tautology being only of the same order as in πόντος ἄλός, ἄλὸς ἐν πελάγεσσιν, πέλαγος θαλάσσης, etc.—σπείραισι δικτυοκλ., instr. dat. with ἀμφιβαλὼν, 'in the coils of woven nets': for the adj. compounded with a subst. (δίκτυον) cognate in sense to σπείρα, see n. on *O. C.* 716 εὐήρετος πλάτα.—*Ar. Av.* 528 mentions ἔρκη, νεφέλας, δίκτυα, πηκτάς as nets used by the fowler (ὀρνιθευτής). In hunting the lion, bear,

boar, deer, hare, etc., various nets were used; the δίκτυον, to enclose large spaces; the ἐνόδιον, to close passages; the ἄρκυς (*cassis*) or tunnel-net. The chief fishing-nets were the ἀμφίβληστρον (casting-net), and the σαγήνη (drag-net, whence *seine, sean*).

348 περιφραδής, 'excellent in wit.'

349 f. μηχαναῖς, 'by his arts.' ἀγραύλου, having his αἰλή, or dwelling, in the open country, as opposed to a domesticated animal: Eur. *Bacch.* 1187 πρέπει γ' ὥστε θῆρ ἀγραυλος φόβη. For the combination with ὀρεσσιβάτα cp. Plat. *Crat.* 394 E τὸ θηριῶδες τῆς φύσεως καὶ τὸ ἄγριον αὐτοῦ καὶ τὸ ὀρεινόν.

350 λασιαύχενός θ'. The elision at the end of the verse (ἐπισυναλοιφή) is comparatively rare in lyrics, as in dialogue (1031); but cp. 595 πίπτοντ', 864 αὐτογέννητ'.

351 ὀχμάζεται, he tames, ἀμφι λόφον ζυγῶν, putting the yoke about his neck. ὀχμάζω (prop., 'to get a firm hold upon') was esp. used of breaking horses: Eur. *El.* 816 (Thessalians honour a man) ὅστις ταῦρον ἀρταμεῖ (cut to pieces) καλῶς, | ἵππους τ' ὀχμάζει. Schol. on Apollon. Rhod. 1. 743 κυρίως ἐστὶν ὀχμάσαι τὸ ἵππον ὑπὸ χαλινὸν ἀγαγεῖν ἢ ὑπὸ ζυγόν. The midd. voice does not occur elsewhere; but this cannot be regarded as an objection, when we remember how many rare middle forms occur in the dramatists. Thus προσορωμένα in *O. C.* 244 is a solitary example of that verb in the midd., and if the license could be taken with so common a word, much more might it be allowed with a comparatively rare one.

354 φθέγμα κ.τ.λ. The phrase, 'man has taught himself speech,' should not be pressed as if the poet was thinking of a theory on the origin of language. It was the Eleatic view that language came θέσει, not φύσει, and Soph. may have known that; but by his ἐδιδάξατο he meant simply, 'developed for his own benefit, by his own effort.' So Isocrates (or. 3 § 6) conceives primitive man as living in a brutal state, and emerging from it by the development of speech and thought, — λόγος being one of the human faculties (τῶν ἐνόντων ἐν τῇ τῶν ἀνθρώπων φύσει), and the distinctive one.—Cp. Hor. *Sat.* 1. 3. 103 (men fought,) *Donec verba, quibus voces sensusque notarent, Nominaque invenere: dehinc absistere bello, Oppida coeperunt munire et ponere leges.* The Aeschylean Prometheus (*P. V.* 444) claims to have made men ἐννοῦς...καὶ φρενῶν ἐπηβόλους, but not (like Shelley's Prometheus) to have also given them language.—ἀνεμόεν φρόνημα, 'wind-swift thought': cp. *Il.* 15. 80 ὡς δ' ὅτ' ἂν αἶψῃ νόος ἀνέρος... | ὡς κραιπνῶς μεμανῖα

διέπτατο: *Od.* 7. 36 τῶν νέες ὠκείαι ὥσεί πτερὸν ἤε νόημα: *O. C.* 1081 ἀελλαία ταχίρρωστος πελειάς: fr. 621 ἀελλάδες φωναί. Not 'lofty,' in which sense ἀνεμῶεν could be said only of a high place. Cp. Shelley, *Prometheus*: 'He gave man speech, and speech created thought, Which is the measure of the universe.' Soph. does not imply that speech created thought; he is rather thinking of them as developed (in their riper forms) together.

355 ἀστυνόμους ὀργάς, 'such dispositions as regulate cities'; i.e. those feelings which lead men to organise social life, and to uphold the social order by their loyalty. For ὀργάς, cp. *Ai.* 639 συντρόφοις | ὀργαῖς, the dispositions that have grown with his growth: *Eur. Tro.* 53 ἐπήνεσ' ὀργὰς ἡπίους.

356 ἐδίδαξάτο here = simply αὐτὸς ἑαυτὸν ἐδίδαξε. The notion, 'men taught each other,' 'learned by mutual converse,' cannot be extracted from it. The passive διδάσκομαι as = μανθάνειν is freq., but I can find no parallel for the use of the aor. midd. here. It is rare for any midd. form, without a reflexive pron., to denote that the subject acts *on* (and not for) himself: thus, 'he kills himself' is not ἀποκτείνεται, but ἀποκτείνει ἑαυτὸν (*Plat. Phaed.* 61 E). The exceptions are chiefly words of the toilet, as λούομαι. The dative of the reflexive can be more easily understood, as *Thuc.* 6. 40 πόλις ... οὐκ... αὐθαίρετον δουλείων ἐπιβαλεῖται, *sibi imponet*.

358 πάγων κ.τ.λ. Construe: καὶ (ἐδίδαξάτο) φεύγειν ἐναίθρεια βέλη δυσαύλων πάγων, καὶ δύσομβρα βέλη. He learned to build houses, to shelter himself from frost and rain. πάγοι δύσανλοι = frosts which make it unpleasant to bivouack in the open: cp. *Aesch. Ag.* 555 δυσανλίας. ἐναίθρεια = under a clear (frosty) sky: cp. fr. 154 ὅταν πάγου φανέντος αἰθρίου ('a clear frost') χερσὶν | κρύσταλλον ἀρπάσωσι. The spelling ἐναίθρεια is conjectural, but in *O. C.* 1088 L has ἐπινικίῳ, as metre requires, for ἐπινικίῳ. Below, v. 814, ἐπινύμφειος has been conjectured.—βέλη, the 'shafts' of piercing cold, or of lashing rain. Cp. *Plat. Legg.* 873 E κεραυνός, ἥ τι παρὰ θεοῦ τοιοῦτον βέλος ἰόν (some such swift and sudden visitation): *Aesch. P. V.* 371 βέλεισι πυρπινίου ζάλης (sent forth from Aetna): *Il.* 1. 53 κῆλα θεοῖο (of the pestilence).

360 παντοπόρος is at once a comment on the achievements already enumerated (cp. περιφραδής in 348), and a general expression absolving the poet from further detail: 'yes, there is nothing that he cannot provide.'

οὐδέν...τὸ μέλλον = οὐδέν ὃ μέλλει (ἔσεσθαι), 'nothing that is to be' (cp. the absolute τὸ μέλλον, τὰ μέλλοντα). So Plat. *Lach.* 197 A ἐγώ γε ἀνδρεία καλῶ οὔτε θηρία οὔτε ἄλλο οὐδέν τὸ τὰ δεινὰ ὑπὸ ἀγνοίας μὴ φοβούμενον = οὐδέν ὃ μὴ φοβεῖται. This negative form, though actually rarer, is as correct as the positive πᾶν τὸ καλῶς ἔχον (Plat. *Rep.* 381 A) for πᾶν ὃ καλῶς ἔχει. Donaldson took τὸ μέλλον adverbially: 'in regard to the future, he comes to nothing without resources.' Cp. 728, μηδὲν τὸ μὴ δίκαιον, where μηδέν is subst., not adv.

361 f. μόνον and μόνον are alike admissible; μόνον means, 'the only thing that he will not achieve is to escape death'; μόνον, 'the only thing that he will not escape is death.' In this general view of human achievement, μόνον seems a little the better. φεύξιν—ἐπάξεται, 'procure means of escape from death.' ἐπάγεσθαι, prop. 'to bring into one's own country'; usu. said of calling in allies to help one; or of importing foreign products; Thuc. 4. 64 ξυμμάχους δὲ οὐδέποτε...ἐπαξόμεθα: id. 1. 81 ἐκ θαλάσσης ὧν δέονται ἐπάξονται. Then often fig., of calling in anything to one's aid: Plat. *Legg.* 823 A τὸ δὲ δὴ παρὸν ἡμῖν τὰ νῦν ὅσον μάρτυρα ἐπαγόμεθα· δηλοῖ μὲν ἂν ὃ βουλόμεθα: 'we call to our help, as a witness, the example which is actually present with us; it will show what we mean.' The word is admirably suitable and vivid here; man looks to every side for succour against the foe that is ever in the land, —Death; but from no quarter can he find help.

363 f. ἀμηχάνων, such as seem to baffle all treatment: *El.* 140 ἀμηχανον | ἄλγος: Simonides *ap.* Plat. *Prot.* 344 C ἀμηχανος συμφορά.—φυγὰς, like φεύξιν: Eur. *Helen.* 799 λέκτρων...φυγὰς, means of escape from the union; cp. Ar. *Eq.* 759 καὶ τῶν ἀμηχάνων πόρους εὐμηχάνους πορίζων.—ξυμπέφρασται, here midd., as Aesch. *Suppl.* 438 καὶ δὴ πέφρασμαι: cp. *O. C.* 1016 n.

365—375 The ode closes with a more direct reference to the incident which suggested its theme. The daring ingenuity shown by the unknown breaker of Creon's edict is an instance of the subtlety which leads to ruin. The implied contrast with Creon—ὑψίπολις by his care for the laws—is effective in view of the destined περιπέτεια.

365 f. σοφόν τι...ἔχων: lit., possessing, in his resourceful skill, a thing subtle beyond belief: σοφόν τι is predicate, and in apposition with τὸ μηχανόεν τέχνας. Cp. Thuc. 2. 89 μέγα τι τῆς διανοίας τὸ βέβαιον ἔχοντες ἀντιτολμῶσιν: 'they are strong in their confidence of their spirit when they confront

the foe.' There is no ground for altering σοφόν into δεινόν, τοῖον, or the like.—τὸ μηχανόεν τ., the inventive quality in his skill: for τέχνας, cp. *O. T.* 380 n.; for the absence of τὰς, cp. above, 10 (κακά). Cp. Thuc. 1. 90 τὸ...βουλομένον καὶ ὑποπτον τῆς γνώμης: 2. 61 ἐν τῷ ὑμετέρῳ ἀσθενεί τῆς γνώμης.

367 τοτὲ μὲν...ἄλλοτ'. L has τοτὲ here: cp. *El.* 739 τότ' (i.e. τοτὲ) ἄλλος, ἄλλοθ' ἄτερος: Plat. *Phaedr.* 237 E τοτὲ μὲν ἢ ἑτέρα, ἄλλοτε δὲ ἢ ἑτέρα κρατεῖ. Cp. *O. C.* 1745 n. There is no reason, then, for reading ποτὲ μὲν here with inferior mss., though it is equally good (Plato has ποτὲ μὲν answered by ποτὲ δέ, by ἐνίοτε δέ, or by αὖθις δέ).—ἐπ' with κακόν as well as ἐσθλόν: cp. 212 n. on καῶς.

368 γεραίρων, 'honouring,' is in my belief a certain correction of the ms. παρείρων, which has been explained as, 'weaving the laws (etc.) into the texture of his life'; but, even if we grant that so strange a phrase would be possible with words added to express 'the texture of his life,' it is certainly impossible without them. γεραίρειν, prop. to distinguish by gifts of honour, is also a general poet. synonym for τιμᾶν: cp. *Her.* 5. 67 ἐτίμων τὸν Ἀδρηστον καὶ δὴ πρὸς τὰ πάθεα αὐτοῦ τραγικοῖσι χοροῖσι ἐγέραιρον. *Ar. Th.* 960 γένος Ὀλυμπίων θεῶν | μέλπε καὶ γέραιρε φωνῇ.

369 θεῶν τ' ἔνορκον δίκαν, Justice, which men swear to observe, taking oaths by the gods (ὄρκοι θεῶν: *O. T.* 647 n.): = ὄρκοις θεῶν κεκυρωμένην.

370 f. ὑψίπολις seems best taken as = ὑψηλὴν πόλιν ἔχων: cp. *Pind. P.* 8. 22 ἡ δὲ δικαιοπόλις...νᾶσος (Aegina). In *O.* 2. 8 Theron, tyrant of Acragas, is called ὀρθόπολις in an active sense, as = ὀρθῶν τὴν πόλιν. The loyal citizen makes the prosperous city; and her prosperity in his. See on 189. In this clause the Chorus thinks especially of Creon (161 τοιοῦσδ' ἐγὼ νόμοισι τήνδ' αὔξω πόλιν).—ἄπολις. Where the typical citizen is a law-breaker, the city is ruined, and the evil-doer is left citiless. So Creon had described law-breaking as ἄτην ...ἀστοῖς (185). The contrast with ὑψίπολις shows that the sense is not merely, 'when a man breaks the law he becomes an exile' (*Lys. or.* 21 § 35 ἀντὶ...πολιτῶν ἀπόλιδας). The central thought is the power of human wit to make or mar the πόλις, according as the man is moral or immoral.—τὸ μὴ καλόν, the generic μὴ, 'such a mood as is not good.'—τόλμας χάριν, by reason of ('thanks to') his audacity, with ξύνεστι, not with ἄπολις (ἔστι).

372 ff. παρέστιος. Cp. *O. T.* 249 n., where Oed. invokes a curse on himself, should the murderer become ξυνέστιος with him: also *ib.* 240 n. Hor. *Carm.* 3. 2. 26 *vetabo, qui Cereris sacrum Vulgarit arcanae, sub isdem Sit trabibus fragilemve mecum Solvat phaselon.* Callim. *Hymn.* 6. 117 (to Demeter) μὴ τῆνος ἔμιν φίλος, ὃς τοι ἀπεχθής, | εἴη, μήθ' ὁμότοιχος.—ἴσον φρονῶν, 'may he not become like-minded with me,' is another way of saying, 'may I never come to share his sentiments.' Cp. *Il.* 15. 50 ἴσον ἔμοι φρονέουσα, 'like-minded with me': Ar. *Av.* 634 ἔμοι φρονῶν ξυνωδά.

375 ἔρδει, L's reading, should be kept. The indic. is, of course, compatible with generality: for such an indic. after an optative, cp. Dem. or. 4. 51 νικῶν δ' ὃ τι πᾶσιν ὑμῖν μέλλει συνοίσειν. It is also rather in favour of the indic. that the speaker is here thinking of an actual case. The optat. ἔρδοι would be abstract, 'any one who should conceivably do these things,' and would be equally correct: cp. on 666.

376 The choral ode has closed with an allusion to the unknown man (ὅς: cp. 248 τίς ἀνδρῶν, 319 ὁ δρῶν). At this moment Antigone is led in by the Guard.—ἀμφινοῶ: cp. *O. C.* 316 (where Antigone can scarcely believe her eyes, on seeing Ismene,) ἀρ' ἔστιν; ἀρ' οὐκ ἔστιν; ἢ γνώμη πλανᾷ; For ἐς, cp. φοβεῖσθαι εἰς τι, *O. T.* 980 n.—δαιμόνιον τέρας, a portent sent by gods,—so astounding as to require a supernatural cause. Xen. *Mem.* 1. 3. 5 εἰ μὴ τι δαιμόνιον εἴη.

377 f. πῶς εἰδῶς κ.τ.λ.: 'How, when I know (that she *is* Antigone, *sc.* ὅτι ἐστί), shall I maintain that she is *not*?' (οὐκ εἶναι = ὅτι οὐκ ἐστί). A simple verb of 'saying' regularly takes οὐ with inf. in oratio obliqua: λέγω οὐκ εἶναι = ὅτι οὐκ ἐστί. If this verb of saying is negatived, the negative with the inf. is still οὐ: πῶς λέξω οὐκ εἶναι; Here, ἀντιλογέω has the construction of a simple verb of saying: πῶς ἀντιλογήσω οὐκ εἶναι;—ἀντιλογήσω might be deliberative aor., but is rather fut. ind. (cp. *O. T.* 1419, *O. C.* 310).

379 f. ὦ δύστηνος: nom. for voc., *O. C.* 185 n.—δ. πατρός, gen. of origin: *O. C.* 214 n.—Οἰδιπόδᾱ occurs as gen. in *O. T.* 495, but as voc. *ib.* 1194.

381 ff. τί ποτ'; Cp. *Ph.* 1210.—οὐ δὴ πον: 'surely they are not bringing you, are they?' cp. *O. T.* 1472 οὐ δὴ κλύω πον...;—ἀπιστοῦσαν = ἀπειθοῦσαν, cp. 219, 656.—ἄγουσι. It is far more probable that the final *ν* of βασιλείουσιν should have dropped out in L (see cr. n.) than that Soph. should have

written ἀπάγουσι. At Athens ἀπάγω and ἀπαγωγή were technical terms for a process of summary arrest by which any citizen could bring before the magistrates a person taken in a criminal act (ἐπ' αὐτοφώρῳ). We have seen (on v. 158) that a word with a technical Attic sense was not necessarily excluded from Attic poetry. But ἀπάγω would surely jar here. Allowing for the difference between a technicality and a colloquialism, it would be nearly as bad as, 'Have they taken you up?'—καί connects ἀπιστοῦσαν with καθελόντες (not with ἐν ἀφροσύνῃ): cp. *O. C.* 737 n.

384—581 *Second ἐπεισόδιον. Antigone, brought before Creon, avows and justifies her deed. Creon declares that she shall die. Ismene, when led in (531), associates herself with the act, but is not permitted by her sister to claim any part in it. Creon orders that both sisters shall be kept prisoners.*

384 ἐκείνη, she whom we sought: cp. *O. C.* 138 ὁδ' ἐκείνος ἐγώ, n.—τοῦργον ἢ ἔειργ.: for the order cp. 324.

386 ἐς δέον 'at our need,' 'opportunistically': cp. *O. T.* 1416 ἐς δέον πάρεσθ' ὅδε | Κρέων: so *ib.* 78 εἰς καλόν: *Αἰ.* 1168 ἐς αὐτὸν καιρόν. L has εἰς μέσον, i.e. 'he comes forth in public' (so that you, and all, can speak with him). Here, ἐς δέον is not only far the better phrase, but is confirmed by Creon's question in the next v., ποία ξύμμετρος...τύχη;

387 ξύμμετρος, commensurate with, i.e. here, 'opportune for.' *O. T.* 84 ξύμμετρος γὰρ ὡς κλέειν: *ib.* 1113 ξυνάδει τῷδε τάνδρῃ σύμμετρος.

388 ἀπώμοτον, *abiurandum*: there is nothing, the possibility of which men ought to deny on oath: οὐκ ἔστιν ὃ τι ἀπομύναι χρή βροτοὺς μὴ οὐκ ἂν γενέσθαι. Archilochus fr. 76 χρημάτων ἄελπτον οὐδέν ἐστιν οὐδ' ἀπώμοτον | οὐδὲ θαυμάσιον. Eupolis Πόλεις fr. 25 τί δ' ἔστ' Ἀθηναίοισι πρᾶγμ' ἀπώμοτον;

389 ψεύδει = falsifies (like ψευδοποιεῖν): Thuc. 3. 66 τὴν... ψενσθεῖσαν ὑπόσχεσιν.—ἢ 'πίνοια, here, the *after*-thought, αἰ δευτεραι φροντίδες. But usually the ἐπί in ἐπινόεω, ἐπίνοια, denotes *advance*,—'forming a design,' or 'inventing': Ar. *Eq.* 90 οἶνον σὺν τολμᾷ εἰς ἐπίνοϊαν λοιδορεῖν;

390 ἐξηύχουν ἂν, 'I could have vowed,' σχολῇ ἤξουν ποτὲ δεῦρο, 'that it would be long before I ever came hither.' Cp. Eur. *Helen.* 1619 οὐκ ἂν ποτ' ἡύχουν οὔτε σ' οὔθ' ἡμᾶς λαθεῖν | Μελέαον, ὄναξ, ὡς ἐλάνθανεν πάρων: 'I should never have expected that he would escape us'; where (as the order of words shows) ἂν goes with ἡύχουν,—the suppressed protasis

being, as here, εἰ ἡρώτα τις, 'if any one had asked me.' So Lys. or. 12 § 22 ἐγὼ δ' ἐβουλόμην ἂν αὐτοὺς ἀληθῆ λέγειν, 'I could wish' (the ref. there being to present time), sc. εἰ δυνατόν ἦν. Cp. *Ph.* 869 n.—σχολῇ (cp. 231) here ironical, 'not in a hurry' (*O. T.* 434 n.); Shakspeare. *Tit. Andron.* 1. 2. 301 'I'll trust by leisure him that mocks me once.'

391 ταῖς σαῖς ἀπειλαῖς. 'by reason of thy threats': cp. 335 (νότῳ) n., 588 (πνοαῖς), 956 (ὄργαις). Here, the causal dat. seems also to suggest occasion ('at the time of your threats'): see on 691 λόγοις.—ἐχειμάσθην: *Ph.* 1460 χειμαζομένῳ (ἐμοί), in my sore trouble.

392 ἡ...ἐκτός (τῶν ἐλπίδων) καὶ παρὰ ἐλπίδας. I cannot parallel this zeugma of preps. with a case suited only to the second: and yet it seems to be genuine, the phrase being so energetic and compact. ἐκτός is certainly supported by 330, while ἄτοπος, ἄλογος, and εἰκός are all very improbable substitutes. Nor can I think, with Schütz, that ἐκτός is here adverb: 'the outside joy' (i.e. outside of one's calculations).

393 f. οὐδὲν ἔοικε μῆκος, is not at all (adv.) like in greatness, ἄλλη ἡδονῇ, to any other pleasure; i.e. is vastly greater than any other. For the adv. οὐδέν, cp. Plat. *Lys.* 220 c τὸ φίλον...οὐδὲν τούτοις ἔοικε. For μῆκος = *amplitudo*, Empedocles 15 ἐξ οὔης τιμῆς τε καὶ ὅσσου μήκεος ὄλβου: so Pindar speaks of μακρὸς ὄλβος (*P.* 2. 26), μακροτέρα ἀρετά (*I.* 4. 21), Aristotle of μακρὰ τιμήματα (*Pol.* 3. 5. 6), and Soph. himself of μακρὸς πλοῦτος (*Αἰ.* 130). For ἔοικε cp. Thuc. 7. 71 ὁ...φόβος ἦν...οὐδενὶ ἔοικώς ('great beyond example'), Xen. *De Vect.* 4. 31 οὐδενὶ τῶν παρεληλυθότων ἔοικός ('far greater than any of the past'): and for the sentiment, Eur. fr. 554 ἐκ τῶν ἀέλπτων ἡ χάρις μείζων βροτοῖς | φανείσα μᾶλλον ἢ τὸ προσδοκώμενον.

394 δι' ὅρκων ἀπώμοτος, though I had sworn with oaths (sworn solemnly) not to come. Cp. *Αἰ.* 1113 ὅρκων οἷσιν ἦν ἐνώμοτος: Ar. *Ran.* 150 ἐπίορκον ὅρκον ὤμοσεν.

395 f. καθηρέθη, 'was detected' (cp. 383 καθελόντες) is clearly better here than L's καθευρέθη: and the compound καθευρίσκω is nowhere found in classical Attic.—τάφον κοσμοῦσα, paying the due rites of burial (τάφον = ταφήν, cp. 490), by sprinkling the dust and pouring the libations on the corpse. κοσμέω was specially said of obsequies: cp. 901, *EL.* 1139 λουτροῖς ἐκόσμησ'.—ἐπάλλετο, as when lots were shaken in a helmet (*Αἰ.* 1285; cp. *EL.* 710). His ἔρμαιον is the luck of being the first to bring the glad tidings,—as his former mission

was ironically called τοῦτο τὰγαθόν (275). In the discovery and seizure of Antigone he had no greater share than his comrades (432).

399 f. κρίνε = ἀνάκρινε, question: *Αἰ.* 586 μὴ κρίνε, μὴ ἔξεταζε.—δίκαιός εἰμι: the only certain instance in Tragedy of the personal constr. (Thuc. 1. 40 δίκαιοί γ' ἐστε...ἰέναι). But *Ar.* has this use, *Nub.* 1283 ἀπολαβεῖν...δίκαιος εἶ, and *ib.* 1434.—ἀπηλλάχθαι, perf., for good and all: *O. T.* 1050.

401 f. Observe the order of the words as marking his amazement. For the double interrog. cp. *Il.* 21. 150 τίς πόθεν εἰς ἀνδρῶν; *Ph.* 243 τίμη | στόλῳ προσέσχες τήνδε γῆν, πόθεν πλέων;—πάντ' ἐπίστασαι: one of the formulas which often close a messenger's speech, as *Tr.* 484 πάντ' ἐπίστασαι λόγον: *Αἰ.* 480 πάντ' ἀκήκοας λόγον: *ib.* 876 πάντ' ἀκήκοας: *Ph.* 241 οἶσθα δὴ τὸ πᾶν.

403 ἦ καί, *O. T.* 368 n. The first καί here is not 'both,' it emphasises the question.—ὀρθῶς, 'rightly': i.e. do your words express what you really mean to say? (Not, merely, 'truly,' i.e. in accordance with the fact: cp. 99 n.)

404 τὸν νεκρόν: antecedent with art. drawn into relative clause: *O. C.* 907 n. νῦν δ' οὐσπερ αὐτὸς τοὺς νόμους εἰσῆλθ' ἔχων, | τούτοισιν κ.τ.λ.

405 ἀρ' ἐνδηλα: said triumphantly: *Aesch. Ag.* 268 XO. πῶς φῆς...; *Κλ. Τροίαν Ἀχαιῶν οὖσαν ἦ τορῶς λέγω*; Cp. *Αἰ.* 1158 οὐδέίς ποτ' ἄλλος ἢ σύ. μῶν ἡνιξάμην;

406 ὁράται...ἡρέθη: historic pres. combined with aor., as *Αἰ.* 31 φράζει τε κἀδήλωσεν: cp. 419, *Tr.* 359 ff., *O. T.* 118 f.—ἐπιληπτος, seized in the act=ἐπ' αὐτοφώρῳ. *Her.* 3. 69 ἐπίλαμπτος...ἀφάσσουσα (τὰ ὦτα) ἔσται, 'will be caught feeling the ears.' [*Dem.*] or. 25 § 80 τοὺς ἐπιλήπτους (the epileptic) φησὶν ἰᾶσθαι, αὐτὸς ὦν ἐπιληπτος πάσῃ πονηρίᾳ.

407 ἤκομεν. The occupation of the guards was temporarily gone when they perceived that the burial, which they had been set to prevent, had been effected (255). Creon, speaking to their deputy, sent them back to their post, with orders to discover the culprit (306). ἤκομεν (imperf.) simply refers to their taking up their station again near the body. It need not imply that they had escorted their comrade on his way to Creon. We could not take ἤκομεν...ἐπηπειλημένοι as merely plur. for sing., and then refer σήραντες, etc., to the guards collectively. Nor is the conject. ἰκόμεν needed.

408 f. τὰ δεῖν' ἐκείν'. Creon's threats were addressed to all

the guards: cp. 305 ff.—τὸν | νέκυν: so *O. C.* 351 τὰ τῆς | οἴκοι
 διαίτης: *Ph.* 263 ὃν οἱ | δισσοὶ στρατηγοί: *El.* 879 κατὰ τοῖς |
 σαντῆς κακοῖσι. So *Ar. Eccl.* 452 οὐδὲ τὸν | δῆμον. *Aesch.*
 places the art. thus only when it is a *pronoun* (*Ag.* 7 τῶν: *Theb.* 385, *Eum.* 137 τῷ). In *Eur.* no instance seems to
 occur.

411 καθήμεθ' is better taken as plpf. than pf., for, though
 ἤκομεν is ambiguous, we have a series of historical tenses in
 415—421. *Ar.* sometimes uses and sometimes omits the
 augment, as *Ach.* 638 ἐκάθησθε, *Eccl.* 304 καθήντο (both proved
 by metre); and if our mss. can be trusted, classical prose, too,
 admitted both forms, as *Aeschin. or.* 2 § 89 ἐκαθήμην, *Dem.*
or. 18 § 169 καθήτο. In the five pluperfects furnished by Attic
 inscriptions of 428—325 B.C. the syllabic augment is always
 added, but there is no epigraphic evidence in the particular
 case of ἐκαθήμην (see Meisterhans, p. 77).—ἄκρων ἐκ πάγων, with
 καθήμεθα, 'on the hill-top.' The corpse lay on the highest
 part of the Theban plain (1110, 1197), with rising ground
 (πάγοι) behind or around it. The guards post themselves on
 this rising ground, facing the corpse, and with their backs to
 the wind. The use of ἐκ (or ἀπό), with a verb denoting
position, occurs only in a few places of poetry; but it is
 certainly genuine, and deserves attention, for its true force has
 not (I think) been observed. (1) *Il.* 14. 153 Ἥρη δ' εἰσείδε
 χρυσόθρονος ὀφθαλμοῖσιν | στᾶσ' ἐξ Οὐλύμπιοιο ἀπὸ ρίου.
 Here ἀπὸ ρίου goes with εἰσείδε: but ἐξ Οὐλύμπιοιο, however
 much εἰσείδε may have influenced it, at least cannot be dis-
 joined from στᾶσ'. (2) *Eur. Ph.* 1009 ἀλλ' εἶμι καὶ στὰς
 ἐξ ἐπάλξεων ἄκρων | σφάξας ἑμαντὸν σηκὸν εἰς μελαμβαθῇ |
 δράκοντος, ἔνθ' ὁ μάντις ἐξηγήσατο, | ἐλευθερώσω γαίαν. It is
 impossible to sever στὰς from ἐξ ἐπ., even if we partly explain
 ἐξ by σφάξας. (3) *ib.* 1224 Ἐτεοκλῆς δ' ὑπῆρξ' ἀπ' ὀρθίου
 σταθεῖς | πύργου κελεύσας σῖγα κηρύξαι στρατῷ. The position
 of σταθεῖς forbids us to sever it from ἀπ' ὀρθ. π., even though
 ὑπῆρξε or κελεύσας is used to express ἀπό. (4) *Eur. Tro.* 522
 ἀνὰ δ' ἐβόασεν λεῶς | Τρωάδος ἀπὸ πέτρας σταθεῖς. In all
 these passages a picture is presented, and we have to glance
 from a remoter to a nearer object. And, in each case, ἐκ or
 ἀπό denotes the *quarter* in which the remoter object is to be
 looked for. This, which might be called the 'surveying' use,
 is distinct from that in which the prep. has a pregnant force, as
 being directly suggestive of motion (οἱ ἐκ Σικελίας ἤζουσι); but

it springs from the same mental tendency,—viz., to take a rapid glance over the dividing interval.—*ὑπήμενοι*, under the wind, *i.e.* so that it blew from behind them, not in their faces, as the next v. explains. (At v. 421 the dust is blown in their faces, but by the sudden, gusty *σκηπτός*.) The idea of ‘sheltered,’ which *ὑπήμενος* usu. implies, is less prominent here, yet quite admissible, if we suppose them to sit just below the summits of the *πάγοι*. Cp. Xen. *Oec.* 18. 6 *ἐκ τοῦ προσηνέμου μέρους*, on the side *towards which* the wind blows, opp. to *ἐκ τοῦ ὑπηνέμου*, to windward.

412 *βάλῃ*, the ‘vivid’ subjunct. (instead of *βάλοι*), after a secondary tense; while in v. 414 we have the normal optat. (*ἀκηδήσοι*). For this combination cp. Xen. *An.* 3. 5. 17 *παρήγγειλαν, ἐπειδὴ δειπνήσειαν, ... ἀναπαύεσθαι, καὶ ἔπεσθαι ἥνικ’ ἂν τις παραγγείλῃ*.

413 *ἐγερτί*, ‘sleeplessly’: see on *ἄστακτί*. *O. C.* 1251. Each man was careful to keep wide awake, and also to see that his comrades did so.—*κινῶν*, urging to vigilance. Plat. *Rep.* 329 D *βουλόμενος ἔτι λέγειν αὐτὸν ἐκίνουν καὶ εἶπον, ὦ Κέφαλε, κ.τ.λ.* For the sing. instead of the plur. (*κινούντες*) in partitive apposition, see on *φύλαξ ἐλέγχων φύλακα*, 260.—*ἐπιρρόθοις κακοῖσιν*, lit., with obsreperous taunts, the adj. expressing the loud, continuous noise of tongues. Cp. *ἐρρόθουν* 259 n., 290.

414 *ἀκηδήσοι*, ‘should be careless’: fut. opt. in orat. obliqua; the direct form of the threat would be (*κλαύσει*) *εἰ ἀκηδήσεις* (or *ἐὰν ἀκηδήσης*). Cp. *Ph.* 374 *ἤρασσον κακοῖς | τοῖς πᾶσιν... | εἰ τὰμὰ κείνος ὅπλ’ ἀφαιρήσοιτό με*: he said (*ὄλοιο*), *εἰ ἀφαιρήσει*. *AI.* 312 *δεῖν’ ἐπηπείλησ’ ἔπη, | εἰ μὴ φανοίην* (he said, *εἰ μὴ φανείς*). *ἀκηδέω* had been used by Hom. *Il.* 14. 427, 23. 70, Aesch. *P. V.* 508, and recurs in later poetry.

415—421 The incident of the storm was a dramatic necessity, to account for Antigone reaching the corpse unobserved. A powerful picture is compressed into seven lines.

416 f. *κατέστη*, prop., ‘had taken its place.’ There is a Homeric echo here: *Il.* 8. 66 *ὄφρα μὲν ἥως ἦν καὶ ἀέξετο ἱερὸν ἦμαρ, | τόφρα μάλ’ ἀμφοτέρων βέλε’ ἤπτετο, πίπτε δὲ λαός· | ἦμος δ’ ἠέλιος μέσον οὐρανὸν ἀμφιβεβήκει, | καὶ τότε δὴ χρύσεια πατὴρ ἐτίταινε τάλαντα*.—*χθονὸς* (*from the ground*) with *αἱέρας*: cp. *O. T.* 142 *βάθρων | ἵστασθε*, n.

418 *τυφῶς*, the whirlwind: the *σκηπτός* is the storm of dust (*κοινορτός*) which it lifts from the ground. The word *σκηπτός* usu. — ‘a thunderbolt,’ and by its deriv. ought at least to mean

a storm swooping on the earth from the sky; but the schol. attests its use in a larger sense; σκηπτὸς δὲ λέγεται πᾶν πνεῦμα θυελλῶδες, ὅταν συνερειδῇ τῇ γῇ, καὶ πάλιν ἀνω αἶρη· τὸ δὲ τοιοῦτο καὶ στρόβιλον τινες καλοῦσι, παρὰ τὸ στροβεῖν.—οὐράνιον ἄχος, a trouble in the sky (cp. *O. C.* 1466 οὐρανία... ἄστραπή), since the cloud of dust darkened the sky: schol. τὸ λυποῦν τὸν αἰθέρα, καθὼς ταράσσει αὐτόν: only ἄχος is rather what annoys us than what annoys the (personified) οὐρανός. In these lines the poet describes the actual physical effects produced by the storm. He mentions the destruction of foliage; and we need some reference also to the main point of all—the obscuring of the air. Therefore I should not take οὐράνιον ἄχος as ‘a heaven-sent plague’; that is presently said by θείαν νόσον (421). A third version—‘a trouble rising high as heaven’ (like οὐράνιον πῆδημα, etc.)—is also possible, but less suitable here than either of the others.

419 f. πίμπλησι (histor. pres., between ἔθαλπε and ἐνεμεστώθη, cp. 406), viz., with the dust and scattered leaves.—αἰκίζων, maltreating, λυμαινόμενος, by breaking the branches and tearing off the leaves.—ἐν δ’ ἐμεστ., tmesis: cp. 1274, *El.* 713 ἐν δὲ πᾶς ἐμεστώθη δρόμος. Distinguish the adv. ἐν δὲ (and withal), *O. T.* 27 n.

421 f. μύσαντες, ‘with closed eyes.’ μῦω (from μῦ, a sound made with closed lips) = ‘to be shut,’ said of the eyes, the lips, or any opening (*Il.* 24. 637, οὐ γάρ πω μύσαν ὄσσε): but the aor. part. regularly meant, ‘with eyes shut’: Plat. *Gorg.* 480 c παρέχειν μύσαντα καὶ ἀνδρείως ὥσπερ τέμνειν καὶ κάειν ἱατρῷ. There was a proverb, μύσαντα φέρειν (‘to grin and bear it’), Meineke *Com.* 3, p. 4.—νόσον, the scourge of the storm: cp. 1141.—ἐν χρ. μακρ.: for the prep. see *O. C.* 88 n.

423 πικρᾶς, ‘in its bitterness.’ Elsewhere πικρός, said of persons, means ‘embittered,’ and so ‘hostile,’ etc. (as *Ai.* 1359). But there is no reason why πικρός should not also mean ‘embittered’ in the sense, ‘with a bitter feeling of anguish.’ There is a pathos in this which is lost by reading πικρῶς, ‘shrilly.’

425 εὐνῆς...λέχος would be a weak pleonasm for ‘nest’; it is better to take εὐνῆς as the nest, and λέχος as the resting-place of the young birds within it. The phrases λέκτρων εὐναί, λέκτρων κοῖται, etc., said of the marriage-bed, are not properly similar, meaning rather, ‘the bed on which they slept,’ etc.: i.e. εὐναί or κοῖται refer to the act of sleeping. κενῆς is certainly

pleonastic with νεοσσῶν ὀρφανόν (cp. *Ph.* 31 κενὴν οἶκησιν ἀνθρώπων δίχα, and *O. T.* 57 n.), yet hardly anticipates it; the bird, approaching its nest, feels that it is κενή, then peeps in, and, sure enough, the λέχος is ὀρφανόν.

426 οὕτω δέ, 'so, I say, she': for δέ introducing the apodosis in a simile cp. *El.* 25 ὥσπερ γὰρ ἵππος εὐγενής...θυμὸν οὐκ ἀπώλεσεν | ..., ὡσαύτως δὲ σὺ | ἡμᾶς τ' ὀτρύνεις κ.τ.λ.: so *Tr.* 112 ff., πολλὰ γὰρ ὥστ'...οὕτω δὲ τὸν Καδμογενῇ.—ψιλόν, sc. κόνιος, stripped of the dust which she had sprinkled on it (409). Cp. *O. C.* p. 279.

427 ff. γόοισιν ἐξέμωξεν: cp. *O. T.* 65 ὕπνω γ' εὐδοντα, n.—ἐκ δ'...ἡράτο, tmesis: cp. n. on 106.—διψίαν: cp. 246.

429 φέρει κόνιν. A difficulty presents itself. The essence of the symbolical rite was the sprinkling of dust. She had done that (245). Was it not, then, done once for all? In Horace (*C.* i. 28. 35) the passer-by is free when the dust has been thrown; he can go his way. I have never seen this question put or answered. The only answer which I can suggest is that, at her first visit, she had not brought the χοαί. (Cp. on 245 ff.) Perhaps the rite was considered complete only if the χοαί were poured while the dust still covered the corpse.

430 f. The πρόχους, or 'out-pourer,' was a jug, especially a water-jug, with a handle, and had, of course, various forms; some of the types given by Guhl and Koner (p. 147, fig. 198, 26—31) resemble modern water-jugs for washing.—εὐκρότητος, 'well-hammered,' and so 'well-wrought,' is the epith. of a knife (δωρίς, sc. κοπίς) in Eur. *El.* 819.—ἄρδην (for ἀέρδην, from αἶρω) is found with πηδᾶν (*Ai.* 1279) and φέρειν (Eur. *Alc.* 608), but is usu. fig., as with ἀπολλύναι. Here, ἄρδην ἐκ πρόχου στέφει = ἄρασα τὸν πρόχου στέφει.

431 χοαῖσι. In *Od.* 10. 519 the three χοαί to the dead are of (1) hydromel, (2) wine, (3) water: see *O. C.* 479 n.—τρισπόνδ., instead of the simple τρισίν: cp. on 346 σπ. δικτυοκλώστους. χοαί were to the νέρτεροι, as σπονδαί to the ὕπατοι: λοιβαί could mean either (*O. C.* 477).—στέφει: *El.* 51 τύμβου... | λοιβαῖσι πρῶτον καὶ καρατόμοις χλιδαῖς | στέψαντες.

432 f. ἰέμεσθα, pres.: for the ἰ, cp. *O. C.* 1279 n.—σὺν δὲ... θηρώμεθ', tmesis, as *El.* 746 σὺν δ' ἐλίσσεται | τμητοῖς ἰμάσι. But σὺν is adv. *ib.* 299 σὺν δ' ἐποτρύνει: cp. above, 85.

434 f. ἡλέγχωμεν, proceeded to prove against her, i.e. taxed her with, her past and present deeds. We should not supply

αὐτήν: the verb governs τὰς πράξεις only.—ἀπαρνος...οὐδένος = οὐδὲν ἀπαρνούμενη, the gen. with the adj. corresponding to the acc. with the verb; cp. κωλυτικός, ποιητικός τινος etc.—καθίστατο, she did not take up the position of denying anything. Her attitude towards the charge was one of simple confession. καθίστασθαι with a predicative adj. expresses definite assumption of a character, or complete attainment of a state. So *Αἰ.* 306 ἔμφρων...καθίσταται: *Ο. Τ.* 703 φοιέα...καθεστάναι.

436 ἄμ. Besides ἅμα μὲν...ἅμα δέ ('partly...partly'), we also find double ἅμα, (a) where the clauses are linked by καί, as here; *Plat. Gorg.* 496 B ὦν ἅμα τε ἀπαλλάττεται ἄνθρωπος καὶ ἅμα ἔχει (cp. *ib.* 497 A): (b) with partic. and finite verb: id. *Tim.* 38 B ἵνα ἅμα γεννηθέντες ἅμα καὶ λυθῶσιν. *Verg. G.* 3. 201 simul arva fuga, simul aequora verrens. Cp. *Hor. S.* 1. 7. 11 *Inter | Hectora Priamiden animosum atque inter Achillen.*

438 φίλους φησί, διὰ τὸ εἶναι τὴν Ἀντιγόνην τοῦ βασιλικοῦ γένους (schol.): he is a δοῦλος of the family. Cp. *Eur. Med.* 54 χρηστοῖσι δούλοις συμφορὰ τὰ δεσποτῶν | κακῶς πίτνοντα.

439 f. πάντα ταῖθ' refers to ἐς κακὸν δὲ...ἀλγεινόν: 'all these things' = 'all such objects as the safety of friends.'—ἥσσω λαβεῖν, 'less important to obtain,' the infin. is epexeg. of ἥσσω: cp. 638: *Εἰ.* 1015 προνοίας οὐδὲν ἀνθρώποις ἔψω | κέρδος λαβεῖν ἄμεινον: where, as here, we have a gen. depending on the comparat., instead of ἥ with nom.

441 σὲ δὴ, κ.τ.λ. sc. καλῶ. *Eur. Helen.* 546 σὲ τὴν ὄρεγμα δεινὸν ἡμιλλωμένην | τύμβου πῖ κρηπὶδ' ἐμπύρους τ' ὀρθοστάτας, | μέινον. *Ar. Av.* 274 ΕΥ. οὗτος, ὦ σέ τοι. ΠΕ. τί βωστρεῖς; The abrupt acc. calls the person's attention in a rough and harsh way. A governing verb is sometimes added, as *Εἰ.* 1445 σέ τοι, σὲ κρίνω, ναὶ σέ, τὴν ἐν τῷ πάρος | χρόνῳ θρασείαν. *Αἰ.* 1226 σὲ δὴ τὰ δεινὰ ῥήματ' ἀγγέλλουσί μοι | τλῆναι... | σέ τοι, τὸν ἐκ τῆς αἰχμαλωτίδος λέγω. *Eur. Med.* 271 σὲ τὴν σκυθρωπὸν καὶ πόσει θυμουμένην, | Μῆδειαν, εἶπον, etc. Antigone has her eyes bent on the ground: she is neither afraid nor sullen, but feels that Creon and she can never come to terms. There is nothing in common between their thoughts. Cp. 499.

442 φῆς δεῖρακεναί, ἢ καταρνέι μὴ δεδρ., a zeugma. καταρνέι. In this compound (found only here) κατὰ gives the notion of 'downright,' 'explicit': cp. καταφάναι (to affirm), κατάδηλος. μὴ regularly precedes the inf. when ἀρνεῖσθαι means 'to deny,' but not when it means 'to refuse': *Plat. Phaedr.* 256 Α ἀπαρνηθῆναι τὸ αὐτοῦ μέρος χαρίσασθαι.

443 τὸ μὴ: for the art., cp. 78. τὸ μὴ οὐκ is unnecessary, though it would be normal: *O. T.* 1387 οὐκ ὂν ἐσχόμεν | τὸ μὴ ποκλήσαι, n.

444 f. σὺ μὲν. If she had denied the charge, the φύλαξ must have been detained; now, he can go. κομίζεις ἂν σ. gives a contemptuous permission. So in gentle command, *Ph.* 674 χωροῖς ἂν εἶσω, *Tr.* 624 στείοις ἂν ἦδη. Cp. *Eur. Ph.* 1636 κόμιζε σταντὴν...δόμων ἔσω.—ἔξω with β. αἰτίας, after which ἐλεύθερον is pleonastic: cp. *Ai.* 464 γυμνὸν φανέντα τῶν ἀριστείων ἄτερ: and see n. on κενῆς above, v. 424.

446 μῆκος, adv., 'at great length,' like μακράν, τέλος, etc.

447 ἦδησθα. This 2nd pers. occurs in seven places of drama, two of which require it (*Eur. El.* 926, *Cycl.* 103), while the other five admit it (this v., *Tr.* 988, *Ar. Nub.* 329, *Th.* 554, *Eccl.* 551). Similarly ἦσθα is either necessary or admissible whenever it occurs in Attic drama. *Ar. Lys.* 132 has ἔφησθα, and ἔφης nowhere: but the case for ἔφησθα as the sole classical form seems less strong than for ἦδησθα and ἦσθα. ἔφησθα is required in four Homeric passages (*Il.* 1. 397, 16. 380: *Od.* 3. 357, 23. 71), but ἔφης in one, *Il.* 22. 331 Ἐκτορ, ἀτάρ που ἔφης Πατροκλῆ ἔξεναρίζων, and in another it is traditional, 22. 280 ἦτοι ἔφης γε (where ἔφησθα is unlikely). The ending is -σθα, not -θα, σ being an integral part of it: Curtius compares Lat. -sti (dedi-sti), and Gothic -st (saisð-st, thou sowedst), *Gk Verb* pp. 34 ff. Besides οἶσθα, ἦδησθα, ἦσθα, and ἔφησθα, the forms which take σθα are the Hom. εἶσθα ('thou wilt go'); the presents indic. διδοῖσθα (*Il.* 19. 270) and τίθησθα (*Od.* 9. 404, 24. 476); and a few subjunctives and optatives (as βάλλωσθα, βάλοισθα).—κηρυχθέντα, the plur. partic. impersonal, as 570 ἡρμοσμένα, 576 δεδογμένα: a use more freq. with adjectives, as ἀδύνατα, δίκαια (cp. *O. C.* 485 n.), esp. verbals (below, 677).

448 ἦδη (rather than ἦδεν) see *O. T.* 1525 n.—τί δ' οὐκ ἔμελλον, sc. εἰδέναι; 'why was I not likely to know it?' = 'of course I knew it.' *Plat. Rep.* 605 c πάνδεινόν που (ἐστί). τί δ' οὐ μέλλει (sc. εἶναι), εἴπερ γε δρᾷ αὐτό; *Xen. H.* 4. 1. 6 τὸν δ' υἱὸν...εὐρακας αὐτοῦ ὥς καλὸς ἐστί;—τί δ' οὐ μέλλω (sc. εὐρακέναι);—ἐμφανῇ 'public.'

449 καὶ δῆρ', 'And you indeed dared...?' Not, 'And then' (i.e. with that knowledge), which would be κᾶτα.

450 Ζεὺς is opposed to Creon's edicts, not only as supreme god and therefore guardian of all religious duty, but also in each of his two special qualities,—as χυόνιος (*O. C.* 1606 n.),—and

as οὐράνιος, since the denial of burial pollutes the realm of οἱ ἄνω θεοί (1072).

451 f. τῶν κάτω θεῶν. For this rare gen. (instead of the regular dat.) with ξύνοικος, cp. Lycurgus *In Leocr.* § 145 οὗτος ἐν ταύτῃ τῇ χώρᾳ σύνοικος ὑμῶν γενήσεται. So *O. C.* 1382 Δίκη ξύνεδρος Ζηνός. 'The Justice that dwells with the gods below' is their personified right to claim from the living those religious observances which devote the dead to them. A person who omits such observances is defrauding Hades of his own: see 1070. This Justice, then, 'has not ordained such laws' as Creon's; it has not *forbidden* kinsfolk to bury their dead; on the contrary, it has bound them to do so. τοιοῦσδ' ὄρισεν has a pathetic force which renders it incomparably finer here than the somewhat tame statement of fact (if οἱ τοῦσδ'... ὄρισαν be read), 'who have appointed the laws of burial among men.'

454 f. ἄγραπτα...νόμιμα. Arist. *Rhet.* 1. 13 § 2 distinguishes (1) ἴδιος νόμος, the particular law which each community defines for itself, which is partly written, partly (so far as consisting in custom) unwritten: (2) κοινὸς νόμος, the universal, unwritten law of nature (ὁ κατὰ φύσιν). When 'the unwritten laws' are called νόμοι, the word is used figuratively. νόμιμα, observances sanctioned by usage, is the more correct word: so Plat. *Legg.* 793 A observes that τὰ καλούμενα ὑπὸ τῶν πολλῶν ἄγραφα νόμιμα cannot properly be called νόμοι, but still must be taken into account.—ἀσφαλῆ, they stand fast for ever, like the θεῶν ἔδος ἀσφαλὲς αἰεὶ (*Od.* 6. 42).—θνητὸν ὄντ', 'one who is a mortal,'—i.e. Creon; but it is needless to supply σέ from τὰ σά: the expression is the more forcible for being general. Cp. Eur. fr. 653 οὐ θαῦμ' ἔλεξας, θνητὸν ὄντα δυστυχεῖν: *Alc.* 799 ὄντας δὲ θνητοὺς θνητὰ καὶ φρονεῖν χρεών.—ὑπερδραμεῖν, out-run, and so fig., prevail over: Eur. *Ph.* 578 ἦν δ' αὖ κρατηθῆς καὶ τὰ τοῦδ' ὑπερδράμῃ, and his cause prevail, *Ion* 973 καὶ πῶς τὰ κρείσσω θνητὸς οὐσ' ὑπερδράμω; (prevail against Apollo).

456 f. νῦν γε κάχθές. Cp. Her. 2. 53 μέχρι οὐ πρόωγν τε καὶ χθές. Plat. *Legg.* 677 D ὡς ἔπος εἰπεῖν, χθές καὶ πρόωγν γεγονότα (where the phrase is presently strengthened into τὸν ἀτεχνῶς χθές γεγόμενον). The usu. Attic form was χθές καὶ πρόωγν, though πρόωγν καὶ χθές also occurs. Cp. Catullus 61. 137 *hodie atque heri*. So *heri et nudius tertius*. Attic Comedy supports ἐχθές against χθές in a majority of cases: though χθές may have been preferred, even in prose, after a vowel.—εἰ: cp. *O. T.* 482

ζῶντα (of the oracles which are operative, effectual), and *ib.* 45 n.

458 f. *τούτων* (*sc.* τῶν νομίμων)...τὴν δίκην, the penalty belonging to these laws: *i.e.* the penalty of breaking them. The emphasis on *τούτων* shows that, like ταῦτα just before, it refers to the νόμια: we cannot, therefore, render, 'the penalty of such an act' (*sc.* τοῦ ὑπερδραμεῖν).—ἐν θεοῖσι, the forensic ἐν, denoting the tribunal: Plat. *Legg.* 916 B διαδικαζέσθω δὲ ἐν τισι τῶν ἱατρῶν: *Gorg.* 464 D εἰ δέοι ἐν παισὶ διαγωνίζεσθαι: *I.ys. or.* 13 § 35 ὁ δὲ δῆμος ἐν τῷ δικαστηρίῳ ἐν δισχιλίοις ἐψηφίσατο (*sc.* ποιεῖν τὴν κρίσιν).

460 f. δώσειν. The fut. inf. and the pres. inf. are equally common after μέλλω in Soph. (*O. T.* 967 n.).—θανουμένη γάρ introduces the reason for her conduct. 'It was not likely that I should obey your edicts, and thereby incur punishment after death, for the sake of avoiding immediate death. For, as to death, I knew already that I must die some time or other; and if it is to be a little sooner, so much the better.'—τί δ' οὐ; *sc.* ἔμελλον ἐξειδέναι (448).

461 f. καὶ μὴ σὺ προὔκηρυξας: Even if thou hadst not proclaimed death as the penalty of infringing the edict. The apodosis might be either (a) ἐξήδη ἄν, implied in τί δ' οὐ; or (b) ἔδει ἄν με θανεῖν, implied in θανουμένη. But (a) is best: 'I should have known it, even if you had not brought it publicly to my knowledge.' For καὶ εἰ cp. *O. T.* 305 n.—τοῦ χρόνου, the natural term of life (cp. *O. T.* 963): expressed below by πρίν μοι μοῖραν ἐξήκειν βίου (896).—αὐτ', *i.e.* αὐτό. Cp. *El.* 1267 εἴ σε θεὸς ἐπόρισεν | ἀμέτερα πρὸς μέλαθρα, δαιμόνιον | αὐτὸ τίθημι' ἐγώ: fr. 154 ἔχοιμ' ἂν αὐτὸ μὴ κακῶς ἀπεικάσαι.

464 φέρει=φέρεται (*O. C.* 6 n.).—The woman uses the masc. gender in putting the general case. Cp. Eur. *Med.* 1017 οὗτοι μόνῃ σὺ σῶν ἀπεζύγης τέκνων. | κούφως φέρειν χρὴ θνητὸν ὄντα συμφοράς.

465—468 Kvičala and Wecklein reject these four verses, despairing of the difficulties found in vv. 466, 467, which have been variously amended. But the clause τοῖσδε δ' οὐκ ἀλγύνομαι in 468, returning upon the thought παρ' οὐδὲν ἄλγος in 466, there being thus three clauses, in which the second is opposed to the first, and the third re-iterates the sense of the first, is peculiarly Sophoclean: cp. *Ai.* 1111 οὐ γάρ τι τῆς σῆς οὐνεκ' ἐστρατεύσατο | γυναικός,... | ἀλλ' οὐνεχ' ὄρκων οἷσιν ἦν ἐνός-μοτος, | οὐδ' οὐδ' ἐν: similar instances are *O. T.* 337 f.,

Tr. 431 ff. This touch would hardly have come from an interpolator.

466 ἄλγος, nom., *sc.* ἐστί: παρ' οὐδέν, adv.: 'is a pain in no appreciable degree,' is a pain not worth a thought: as he might have said, οὐδαμοῦ ἄλγος ἐστί. The normal use of παρ' οὐδέν, 'of no account,' is either (a) with the verb εἶναι, as *O. T.* 982 ταῦθ' ὅτῳ | παρ' οὐδέν ἐστί, or (b) with a verb meaning 'to esteem,' as above, v. 34, τὸ πρᾶγμ' ἄγειν | οὐχ ὡς παρ' οὐδέν. The only peculiarity here is that, instead of a word in the general sense, 'is esteemed' (ἄγεται), we have a virtual equivalent, tinged with the special thought of the moment, viz., 'is a pain.' Exactly so in *El.* 1327 we have πότερα παρ' οὐδέν τοῦ βίου κήδεσθ' ἔτι, instead of πότερα παρ' οὐδέν τὸν βίον ἄγετε. Thus the suspicions as to the genuineness of παρ' οὐδέν ἄλγος are illusory.

ἀλλ' ἄν. For the position of ἄν (to which objection has been taken) cp. *El.* 333 ἀλγῶ 'πὶ τοῖς παροῦσιν· ὥστ' ἄν, εἰ σθένος | λάβοιμι, δηλώσαιμ' ἄν οἱ' αὐτοῖς φρονῶ: *ib.* 439 ἀρχὴν δ' ἄν, εἰ μὴ τλημονεστάτη γυνή | πασῶν ἔβλαστε, τάσδε δυσμενεῖς χροᾶς | οὐκ ἄν ποθ', ὃν γ' ἔκτεινε, τῷδ' ἐπέστεφε.

467 ἄθαρτον ἡνσχόμην νέκυν, 'had allowed him to be an unburied corpse.' For ἄθαρτον without ὄντα, cp. *Arist. Hist. An.* 8. 8 δύναται δ' ἄποτος ἀνέχεσθαι (*sc.* ὄν): and *O. T.* 412 n. L has ἡισχόμην, and ἡνσχόμην appears only as one of several readings in the later mss.,—the other readings being manifestly impossible. The first question is, Could an Attic poet have used ἡνσχόμην for ἡνσεσχόμην? We can only say that we find nothing really like it, and that no support for it can be drawn from the Homeric forms in which ἀνά suffers apocope, viz., ἄνσχεο = ἀνασχοῦ (*Il.* 23. 587 etc.), ἀνσχήσεσθαι (*Il.* 5. 104), ἀνσχετά (*Od.* 2. 63), ἀνσχεθέειν (*Od.* 5. 320). Still, there is force in Prof. Tyrrell's remark (*Classical Review*, vol. II. p. 140) that 'ἡνσχόμην is just the form in which an Attic poet would have applied apocope of ἀνά, inasmuch as he would have felt that he was only sacrificing the redundant augment.'

τὸν ἐξ ἐμῆς μητρὸς θανόντ'. It is quite true that, when written, these words have an awkward ambiguity; but they would have had none when spoken, since a slight pause after μητρὸς would have been required to bring out θανόντ'. This is the right test to apply in the case of a play written to be acted.

470 σχεδόν τι, 'almost,' iron., 'it might perhaps be said that...': so *El.* 608 (also at the close of a defiant speech), εἰ γὰρ πέφυκα τῶνδε των ἔργων ἰδρύς, | σχεδόν τι τὴν σὴν οὐ

καταισχύνω φύσιν. Cp. *ib.* 550 εἰ δὲ σοὶ δοκῶ φρονεῖν κακῶς | γνώμην δικαίαν σχοῦσα, τοὺς πέλας ψέγε (end of a speech): also *Ai.* 1038, *O. C.* 1665.—μῶρῳ μωρίαν: cp. 754. The *παρήχησις* gives bitterness (*O. T.* 371).—ὀφλισκάνω, 'incur the charge of,' with dat., as Eur. *Bacch.* 854 γέλωτα Θηβαίους ὀφλεῖν, etc.; but in this use it can also take *πρὸς* τινα or *παρά* τινι (Plato). Cp. *O. T.* 511.

471 f. These two verses give a moment of stillness before the storm breaks forth. So at *O. T.* 404 four verses of the chorus divide the angry speech of Oedipus from the retort of Teiresias.—τὸ γέννημα τῆς παιδός (the offspring consisting in the maiden) 'the maiden his offspring,' *δηλοῖ* (*sc.* *δὲν*) ὤμόν, 'shows herself fierce,' ἐξ ὤμου πατρός, 'from a fierce sire' (*i.e.* by the disposition inherited from him). Cp. 20 *δηλοῖς...καλχαίνουσα* (n.): the omission of *δὲν* is somewhat bold, but possible for poetry; cp. 709 ὥφθησαν κενοί: Plat. *Legg.* 896 B δέδεικται ψυχὴ τῶν πάντων πρεσβυτάτῃ. γέννημα occurs below, 628, *O. T.* 1167, and *Tr.* 315, meaning always 'that which is begotten,' the offspring. For τὸ γέννημα τῆς παιδός as = ἡ γεννηθεῖσα παῖς, cp. 1164 τέκνων σπορά, *El.* 1233 γοναὶ σωματῶν ἐμοὶ φιλάτων (her brother), Eur. *Med.* 1098 τέκνων...βλάστημα. Here, the thought would have been complete without τῆς παιδός ('the offspring shows the father's fierceness'), which is added, as if by an after-thought, for the further definition of τὸ γέννημα.

472 εἴκειν...κακοῖς, not 'to succumb' to them, but to bend before them (as trees before a storm, 713), with a prudent view to self preservation. Cp. Aesch. *P. V.* 320 σὺν δ' οἰδέπω ταπεινός, οὐδ' εἴκεις κακοῖς, | πρὸς τοῖς παροῦσι δ' ἄλλα προσλαβεῖν θέλεις.

473 f. ἀλλ' ἴσθι τοι: so οἴτ. in threatenings: cp. 1064: *Tr.* 1107 ἀλλ' εὖ γέ τοι τόδ' ἴστε: *El.* 298 ἀλλ' ἴσθι τοι τίσουσά γ' ἀξίαν δίκην.—πίπτειν, instead of the regular *πίπτοντα*: this inf. after οἶδα (as = 'I know that...', not, 'I know how to...') is not rare in poetry; cp. *O. T.* 691, *Ph.* 1329, Aesch. *Pers.* 173, 431, 435: so after *ἐπίσταμαι* above, 293, and 1092.

475 ὀπτόν...περισκελῆ, tempered to hardness: for the proleptic adj., cp. Thuc. 2. 75 ἦρετο τὸ ὕψος...μέγα, Eur. *El.* 376 (περί) διδάσκει δ' ἄνδρα τῇ χρεῖα κακόν (to be bad).—περισκελῆς, dried or parched all round, from σκέλλω, *torrere*: cp. *Il.* 23. 190 μὴ πρὶν μένος ἡελίοιο | σκήλει ἀμφὶ περὶ χροῶ ἵνεσιν: hence, fig., αἱ περισκελεῖς φρένες (*Ai.* 649).—ἐκ πυρός, *by means of* fire; cp. 990: *Ph.* 710 ἐξ ὠκυβόλων τόξων.. αἰύσειε... φορβάν.

476 θραυσθέντα καὶ ραγέντα, 'broken and shivered.' ραγέντα is here the stronger word, in so far as it pictures the fragments of the ruptured iron flying asunder, while θραυσθέντα merely says that the iron is broken into pieces. The foremost idea in ρηγνύναι is that of the separation of the parts,—the *rent* or *rift* being brought before us; in θραύειν, that of a whole being broken into small pieces.

477 f. χαλινῷ δ'. Cp. *O. C.* 714 ἵπποισιν τὸν ἀκεστῆρα χαλινόν, n. For σμικρῷ cp. *Αἰ.* 1253 μέγας δὲ πλευρὰ βοῦς ὑπὸ σμικρᾶς ὁμως | μᾶστιγος ὀρθὸς εἰς ὁδὸν πορεύεται.—καταρτυθέντας, brought under discipline, made docile. καταρτύνω = to equip, or prepare (*O. C.* 71): then, like ἀρμόζω (*O. C.* 908), in a fig. sense, to bring into order, regulate, by a course of training: cp. *Plat. Legg.* 808 D (a child is the ὑβριστότατον θηρίων), ὅσῳ μάλιστα ἔχει πηγὴν τοῦ φρονεῖν μήπω κατηρτυμένην (not yet brought under discipline).

478 f. Suspicion has fallen on ἐκπέλει, which occurs only here: *Hesych.* explains it by ἔξεστι, and ἐξέπειλεν by ἐξεγένετο. He would hardly have invented the imperf., if he had not met with it in literature: and the metrical convenience of such a synonym for ἔξεστι is a further reason for believing that it was current.—ὅστις: for the omission of the anteced. τούτῳ, see on 35: for the gender, on 464.—τῶν πέλας: cp. fr. 83 ('tis better to conquer by any means) ἢ δοῦλον αὐτὸν ὄντα τῶν πέλας κλύειν.

480 ff. αὕτη δ'. Creon began by addressing Antigone (473). He now denounces her to the Chorus. Cp. *O. T.* 1078 αὕτη δ' ἴσως, κ.τ.λ. (of Iocasta).—ὑβρίζειν μὲν...ὑβρις δ': epanaphora (*O. T.* 25 n.). The sense is, 'Her *disobedience* was an act of consummate insolence; and her *defiance* now makes it worse.' ἐξηπίστατο, 'knew thoroughly,' with bitterness; cp. 686; *Eur.* fr. 796 ὅστις σωφρονεῖν ἐπίσταται. τότ' is explained by ὑπερβαίνουσα.—τοὺς προκ., which had been set forth: cp. *O. T.* 865, *Eur. I. T.* 1189 τὸν νόμον...τὸν προκείμενον.—τούτοις, neut., these deeds: cp. 468 κείνοις...τοῖσδε.—δεδρακυῖαν γελᾶν = to exult *in* having done it. For the partic., cp. *Ar. Vespr.* 1007 κοῦκ ἐγχανεῖται σ' ἐξαπατῶν Ὑπέρβολος.

484 f. νῦν, 'now,' i.e. 'under these circumstances,' is better than νυν or τᾶρ' here.—εἰ ταῦτα...κράτη, if this victory shall remain on record for her, without bringing her any punishment. For κράτη, deeds of might, and so prevalence, victory, cp. *Ελ.* 476 Δίκαια, δίκαια φερομένα χεροῖν κράτη: *ib.* 689 οὐκ οἶδα τοιοῦδ'

ἀνδρὸς ἔργα καὶ κράτη. For κείσεται, cp. Pind. *I.* 4. 17 τὴν δ' ἐν Ἴσθμῳ διπλόα θάλλουσ' ἀρετά, | Φυλακίδα, κεῖται, 'for thee, Phylacidas, a double glory of valour is laid up at the Isthmus.' So, here, κείσεται means, 'placed to her credit,' 'permanently secured to her'; cp. the colloquialism, 'to score a success.'—For the form ἀνατί, cp. *O. C.* 1251 n.: for ταῦτα without τά, *ib.* 471.

486 f. ἀδελφῆς (child of) a sister, ἀδελφιδῆ: for the gen., cp. 380, 825.—ἐθ' ὁμαιμονεστέρα, 'or nearer in blood to me than any member of my family.' The gen. ὁμαιμονεστέρας (see cr n.) would mean, 'or (child of) one nearer in blood to me,' etc. She could be the child of no one nearer than a sister, unless it were of a mother or of a daughter; and it is far-fetched to suppose that Creon means, 'my niece,—aye, my sister, or my granddaughter.' All that he means is, 'my niece,—aye, or the nearest relation possible.' This is more simply and clearly said by the nom. ὁμαιμονεστέρα.—κυρεῖ (οὔσα), = ἐστί: cp. *O. T.* 362 φονέα...κυρεῖν.

487 τοῦ παντὸς Ζηνὸς ἐρκείου = πάντων τῶν οἰκείων (schol.): so Eustath. 1930, 30 ἐρκείον Δία ἐκείνος (Sophocles) τοὺς ἐν οἴκῳ πάντας δηλοῖ. The altar of Ζεὺς ἐρκείος stood in the court-yard (αὐλή) in front of the Greek house; ἔρκος denoting the buildings which enclose the αὐλή, or, sometimes, the space so enclosed, the αὐλή itself. In *Od.* 22. 334 Phemius thinks of passing from the μέγαρον into the αὐλή, Διὸς μεγάλου ποτὶ βωμὸν | Ἐρκείου. Priam is slain πρὸς...κρηπιδῶν βάθροις...Ζηνὸς ἐρκείου (*Eur. Tro.* 16),—ἐπὶ τῇ ἐσχάρᾳ, τοῦ Ἐρκείου (*Paus.* 4. 17. 4): cp. Ovid *Ibis* 286, *Cui nihil Hercei profuit ara Iovis*.—In relation to the family, Ζεὺς is also γενέθλιος (*Pind. O.* 8. 16: cp. ξύναιμος, 659), ὁμόγνιος, and ἐφέστιος (as presiding over household life: *Ai.* 492, *Her.* 1. 44).—For the god's name used to denote that which he protects, cp. *Eur. Hec.* 345 πέφευγας τὸν ἐμὸν ἱκέσιον Δία, = my supplication, with its consequences.

488 ἀλύξτον. The pres. ind. ἀλύσκω occurs in Apollon. Rhod., and the pres. part. in *Od.*; otherwise we find only the fut. (usu. ἀλύξω, but ἀλύξομαι, *Hes. Op.* 363) and aor. ἤλυξα (once midd., ἐξαλύξομαι *Ai.* 656). The gen. μόρου follows the analogy of ἀπολύεσθαι, ἀπαλλάττεσθαι, etc. The regular constr. of the verb is with the acc. (as in the Homeric κῆρας ἀλύξας), and so *Eur.* always has an acc. with ἐξήλυξα.—χῆ ξύναιμος, 'and her sister' Ismene.

489 f. καὶ γὰρ οὖν, for *indeed*: cp. 771 εὖ γὰρ οὖν, *O. C.* 980 οὐ γὰρ οὖν, *ib.* 985 ἀλλ' ἐν γὰρ οὖν.—ἐπαιτιῶμαι κείνην, 'I accuse her,' βουλευῆσαι ἴσον τοῦδε τάφου, 'of having had an equal share in plotting this burial.' For the inf. after ἐπαιτιῶσθαι cp. *El.* 603 ὃν πολλὰ δὴ με σοὶ τρέφειν μιάστορα | ἐπηγιάσω. *Ar. Vespr.* 1446 Αἰσωπον οἱ Δελφοί ποτε ..φιάλην ἐπηγιάωντο κλέψαι. *Plat. Critias* 120 c εἴ τίς τι παραβαίνειν αὐτῶν αἰτιωτό τινα. For the substantival ἴσον with gen., cp. *Eur. Ion* 818 ὁμοίος εἶναι τῆς τύχης τ' ἴσον φέρειν: *id. Ph.* 547 δωμάτων ἔχων ἴσον.—Another construction is possible: ἴσον ἐπαιτιῶμαι κείνην τοῦδε τοῦ τάφου, βουλευῆσαι: 'I charge her equally with this burial,—*i.e.* with plotting it.' The constr. with the gen. is frequent (*Aesch. P. V.* 974 ἧ καμὲ γάρ τι ξυμφορᾶς ἐπαιτιᾶ); the objection here is that the expegetic infin. βουλευῆσαι, requiring a case different from that governed by ἐπαιτιῶμαι, ought to come last.—βουλευῆσαι, of plotting mischief, as *Tr.* 807 τοιαῦτα...πατρὶ βουλευῆσας ἐμῶ: *Ai.* 1055 στρατῶ...βουλευῆσας φόνον.

491 καὶ νῦν καλεῖτ', 'and now call her.' This is the καί so frequent in the orators, when the speaker turns to call for witnesses, documents, etc.: *Lys. or.* 16 § 13 καὶ μοι ἀνάβηθι, *or.* 13 § 35 καὶ μοι ἀνάγνωθι τὸ ψήφισμα.

492 λυσσῶσαν...οὐδ' ἐπ.: cp. *O. T.* 58 n.: *Her.* 9. 55 μαινόμενον καὶ οὐ φρενήρεα.—ἐπήβολον, 'in possession of' (*compos*), a word used by *Aesch. (P. V.* 444 φρενῶν, *Ag.* 542 νόσου), but not by *Eur.* It belonged to the diction of Ionian epos, appearing first in *Od.* 2. 319 (οὐ γὰρ νηὸς ἐπήβολος οὐδ' ἐρετῶν), and is used by *Herod.*; *Plato*, too, admits it (as *Euthyd.* 289 β ἐπιστήμης ἐπηβόλους). *Düntzer* would derive it from ἐπί and ἄβολος ('meeting with'), assumed from the late verb ἀβολέω as = ἀντιβολέω (*Ap. Rhod.* 3. 1148); but it is more likely that it was simply an epic metrical license for ἐπίβολος. The sense seems to come from ἐπιβάλλομαι as = 'to throw oneself on' a thing, and so take possession of it.

493 f. ὁ θυμὸς τῶν...τεχνωμένων, the mind of those who are planning nothing aright (planning utter mischief) in the dark, φιλεῖ κλοπεύς ἡρῆσθαι, is apt to stand convicted of its treason, πρόσθεν, beforehand,—*i.e.* before the treasonable deed has been done. *Ismene* has not yet been caught in a disloyal act; but her guilty conscience has already shown itself. κλοπεύς here answers to κλέπτειν as = 'to do by stealth or fraud,' *Ai.* 1137 πόλλ' ἂν κακῶς λάθρα σὺν κλέψεως κακά. It denotes the plotter's treachery towards the State, not the betrayal of the plotter by

his own conscience (as some have taken it). ἡρῆσθαι κλοπεύς (without ὦν), as *O. T.* 576 φονεὺς ἀλώσομαι: the perf. (expressing that the exposure is already decisive), like ἡρῆσθαι *ib.* 1050.—τεχνωμένων midd., as usual; cp. *Ph.* 80 τεχνᾶσθαι κακά. οἱ μὴδὲν ὀρθῶς τεχνώμενοι=those who plan nothing in such a way as to be right (the generic μῆ): cp. *Ph.* 407 παντὸς ἂν λόγου κακοῦ | γλώσση θιγόντα καὶ πανουργίας, ἀφ' ἧς | μὴδὲν δίκαιον ἐς τέλος μέλλοι ποιεῖν.

495 f. γέ μέντοι: cp. *O. T.* 442 n. '(I hate such plotting in the dark:) however, I certainly hate this also,—when a detected traitor seeks to glorify the treason.' Ismene's guilty terror is contrasted with Antigone's impudent hardihood,—as Creon deems it. μισῶ...ἔταν, like μέμνησαι ὅτε...ἐποίησας (*Xen. Oec.* 2. 11), οἶδ' ἤνικ' Αἴας εἶλκε (*Eur. Tro.* 70) etc.—ἐπειτα, like εἶτα, as *Ai.* 760 ὅστις ἀνθρώπου φύσιν | βλαστῶν ἐπειτα μὴ κατ' ἀνθρωπον φρονῇ.—καλλύνειν, to make καλός (fr. 786 πρόσωπα καλλύνουσα, of the waxing moon), here, 'to make specious.'

497 f. θέλεις τι μείζον, sc. ποιεῖν,—not that θέλω could not take a simple acc., but a Greek would mentally supply a general inf. to balance κατακτεῖναι: cp. *Thuc.* 3. 85 ἀπόγονοι... τοῦ ἄλλο τι (sc. ποιεῖν) ἣ κρατεῖν τῆς γῆς.—ἔλῶν: cp. *O. T.* 641 κτεῖναι λαβών.—ἐγὼ μὲν οὐδέν. He desires nothing more,—and will take nothing less.—ἅπαντ' ἔχω: cp. *Eur. Or.* 749 τοῦτο πάντ' ἔχω μαθών ('tell me that, and I am satisfied').

500 ἀρεστὸν οὐδέν, not ἀρεστὸς οὐδεὶς: cp. *O. T.* 1195 βροτῶν | οὐδέν.—μῆδ' ἀρεσθείη. Cp. 686. If sound (as it seems to be), this is a solitary example of the aor. pass. ἡρέσθην as = 'became pleasing,' and must be defended by the pass. (or midd.) ἀρέσκομαι as used by Herod., 6. 128 ἡρέσκοντο, 'they were approved' (or, 'they pleased'): 9. 79 μήτε Αἰγινήτησι ἄδοιμι μήτε τοῖσι ταῦτα ἀρέσκεται (those who approve this course). Considering the Ionic affinities of Attic Tragedy, this use of ἀρέσκομαι in Ionic prose seems a sufficient warrant for a corresponding use of ἡρέσθην, whether we take it as properly passive ('was approved'), or as a pass. form used to supplement the middle ('pleased'). The Attic passive meant 'I am pleased,' *Thuc.* 1. 129 τοῖς λόγοις τοῖς ἀπὸ σοῦ ἀρέσκομαι, 5. 37 οἱ βοιωτάρχαι ἡρέσκοντο, but occurs only in pres. and impf: ἡρέσθην, as the corresponding aor., appears only in later Greek, as *Paus.* 2. 13. 8 οὐκ ἀρεσθεῖς τῷ δοθέντι πώματι. The traditional ἀρεσθείη, then, is at least not less probable than Hermann's ἀρεσθείην, when the whole question is viewed

in the light of attested usage. As to Elmsley's neat ἀρέστ' εἴη, a fatal objection to it is the change to the impers. plur. ; as if one said, 'not one of your words pleases me ; and never may I feel pleasure': (without, 'in them').

501 τὰμά, a general phrase, 'my views.' Cp. *El.* 1050 οὔτε γὰρ σὺ τὰμ' ἔπη | τολμᾶς ἐπαινεῖν οὔτ' ἐγὼ τοὺς σοὺς τρόπους.—ἔφω with partic. ('are naturally unpleasing'), cp. *O. T.* 9 πρέπων ἔφω.

502 καίτοι marks the transition to another and higher point of view than Creon's. 'Thou wilt never approve my deed. And yet how could I have won a better claim to the approval of all who judge rightly?' In καίτοι πόθεν κλέος γ' the absence of caesura gives a slower movement, just as in v. 44: she communes with her own thought. κλέος...εὐκλέεστέρον, like δύσπνοοι πνοαί (587), φρένες δύσφρονες (1261), πόνοι δύσπονοι (1277): *Ph.* 894 ξύνηθες...ἔθος. Distinguish the case of the adj. compounded with a noun merely cognate in sense to the subst. ; above, v. 7 n.

503 ff. ἐν τάφῳ τιθεῖσα, i.e. symbolically, by sprinkling dust and pouring χοαί: cp. 80, 395, and *O. C.* 1410 n.—τούτοις πᾶσι λέγοιτο ἂν, by all these it would be said, τοῦτο ἀνδάνειν (αὐτοῖς), that this seems good to them: for dat. with pres. pass. (a constr. usually restricted to the pf. pass.) cp. Menander *Sentent.* 511 τάληθες ἀνθρώποισιν οὐχ εὐρίσκεται. If the datives were taken with ἀνδάνειν, λέγοιτο ἂν would be too indefinite.—The pres. ἐγκλήῃ is required by the sense, since the act is a continuing one; ἐγκλήσῃ would refer to some given moment or particular occasion. The mss. favour the aor., but most of the recent edd. rightly give the pres.

506 f. ἀλλ' ἢ τυραννίς. '(If these men dared to say what they think, they would applaud me.) But royalty has the advantage of being able to do and say what it pleases, without being opposed in word or deed':—and so these men are silent. These are two excellent and vigorous lines,—not only free from the slightest internal mark of spuriousness, but admirably suited to their place, both by thought and by expression. It was an extraordinary freak of arbitrary criticism to reject them. For similar references in tragedy to the τυραννίς, as it was viewed by Greeks in the historical age, cp. Aesch. *P. V.* 224 f., Eur. *Ion* 621—632.

508 f. μῦνη: τῶνδε refers to the Chorus: for the Ionic form, cp. 308, 705.—τοῦτο...ὀράς, seest this, = 'takest this

view'; viz., that thy deed is right, and that only my power prevents its being publicly approved. A very rare use of *ὄρᾶν*: indeed, I know no strictly similar instance: still, it is natural enough. Cp. Plat. *Phaedr.* 276 A ἄλλον ὀρῶμεν λόγον. So we say, 'I do not see it,' = 'I cannot take that view.' *μόνη τῶνδε*: cp. 101 κάλλιστον...τῶν προτέρων, n.—ὑπἰλλουσιν, lit., 'turn' (or 'roll') 'under,' said of an animal putting its tail between its legs; cp. Eur. fr. 544 (from his *Οἰδίπους*,—referring to the Sphinx) οὐρὰν δ' ὑπἰλασ' ὑπὸ λεοντόπουν βάσιν | καθέζετ'. Verg. *Aen.* 11. 812 (a terrified wolf) *caudamque remulcens Subiecit pavitantem utero*. Here, 'keep down' the utterance of their thoughts; 'make their lips subservient' to thee. Cp. *σαίνειν*, *adulari*.

510 f. σὺ δ' οὐκ ἐπαιδεῖ; And art thou not ashamed of it (cp. *ἐπαισχύνομαι*), if thou thinkest otherwise than they do?—thinkest, namely, that thou art free to act on thy own views, regardless of thy king. For the sake of argument, he concedes their possible *sympathy* with her, but insists on their loyal *behaviour*. She answers, 'No, I am not ashamed, for I am doing nothing shameful.'

512 f. ὁμαιμος always of brother and sister in Soph.: *O. C.* 330 n.—ἐκ μῆς τε. The soundness of the text is thoroughly vindicated by Plat. *Legg.* 627 c (quoted by Schneidewin), πολλοὶ ἀδελφοὶ πῶν γένοιτ' ἂν ἐνὸς ἀνδρός τε καὶ μῆς νιῆς, which also confirms the MS. τε against the conjecture γε.

514 f. πῶς δῆτ': why, then, dost thou render (to Polyneices) a tribute impious in the sight of Eteocles?—i.e., which places the latter on the same level with the former.—ἐκείνῳ, ethic dat., 'in his judgment': cp. 904. The next verse agrees well with ἐκείνῳ being ethic dat.: 'he will not so testify,' = 'he will not say that he thinks my act impious.'—χάριν is usu. explained as acc. of the inner object, like *τιμᾶς τιμῆν*. But it would evidently be awkward to have an objective acc. added, as *τιμῶ χάριν αὐτόν*. Rather *τιμᾶς* is here slightly deflected from the sense, 'to honour by observance,' 'to observe duly,' as Eur. *Tro.* 1210 οὓς Φρύγες νόμους | *τιμῶσιν*, *Ion* 1045 τὴν εὐσέβειαν...*τιμᾶν*, and means, 'to render duly,' as religious observance requires. So I should take it also in the parallel phrase, Eur. *Or.* 828 πατρώαν | *τιμῶν χάριν*, duly rendering grace to thy sire.—ὁ καθανών νέκυσ: cp. 26.

516 εἰ τοι, *siquidem*: *O. T.* 549.—σφε: cp. 44 n.—ἐξ ἴσου, only on a level with, as *O. T.* 1019. So ἴσον = 'equally little

(Her. 2. 3), or 'equally vain' (id. 8. 79): and id. 8. 109 τὰ τε ἱρὰ καὶ τὰ ἴδια ἐν ὁμοίῳ ἐποιέετο, *i.e.* made sacred things of (*only*) the same account as things profane. Cp. 393.

517 οὐ γάρ τι δούλος. No, Eteocles cannot complain, for Polyneices was not his slave—his natural inferior—but his brother, and had the same claim on me that he had. Creon insists on the difference between the loyal man and the disloyal. Antigone dwells on the fact that both men had the same claim on her natural piety, and (519) on her sense of religious duty.

518 πορθῶν δέ: for δέ introducing an objection, cp. *O. T.* 379: for the partic., *ib.* 1001, 1011.—ὁ δ', but the other (perished) ἀντιστάς ὑπὲρ τῆσδε γῆς, as this land's champion. ὑπὲρ is paroxytone as virtually following its case, since the gen. is supplied from τήνδε γῆν. Cp. *Al.* 1231 τοῦ μηδὲν ἀντέστης ὑπὲρ.

519 τούτους, the reading of the mss., has been rejected by nearly all modern editors in favour of ἴσους, which the Scholiast mentions as a variant. But the simple τούτους is perfectly suitable,—‘these laws,’ the laws of sepulture (τὸ θάπτειν); and everything that ἴσους would convey is already expressed by ὅμοις. ‘One was the country’s foe, the other its champion—granted. Nevertheless Hades desires these laws,’—*i.e.* even in the case of the foe. A corruption of ἴσους into τούτους is very improbable. Rather ἴσους was merely one of those conjectures which so often appear in the margin of the mss., having for their object the supposed improvement of a point. The ms. ἴσος in 520 does not strengthen the case for ἴσους here.

520 λαχεῖν ἴσους. The train of thought is: ‘Hades may desire these rites; but the good man does not (desire) to receive *only* the same rites as the wicked’: *i.e.* Eteocles will not be satisfied with the equality merely because Polyneices was his brother (517): he will think of the contrast between that brother’s merits and his own. The dead can be said λαγχάνειν νόμους (of burial), in the sense of obtaining that which the νόμοι give. Therefore we need not write ἴσον or ἴσα.

521 f. κάτωθεν, simply ‘below’: cp. 1070, Eur. *Alc.* 424 τῷ κάτωθεν ἀσπόνδῳ θεῷ. We need not understand here, ‘if these things are approved *from* below.’ εὐαγῇ, right in respect to ἄγος, *i.e.* free from it, pure (*O. T.* 921). She means: ‘who can tell if Eteocles, in the world below, will not think it

consonant with piety that Polyneices should be honoured? Perhaps earthly feuds are made up there. Creon answers, 'No,—foe once, foe always,—even in death: Eteocles *will* resent it.' Cp. *Od.* 11. 543 where the spirit of Ajax in Hades will not speak to Odysseus—*κεχολωμένη ἔνεκα νίκης | τήν μιν ἐγὼ νίκησα*.—There would be far less point in Creon's words if we took them to mean, 'my dead foe is still my foe' (cp. *Ai.* 1348, 1372).

523 οὗτοι συνέχθειν. 'Even if my brothers hate each other still, my nature prompts me, not to join Eteocles in hating Polyneices, but to love each brother as he loves me': cp. 73 *φίλη...φίλου μέτα*. Cp. Polybius 1. 14 *φιλόφιλον δεῖ εἶναι τὸν ἀγαθὸν ἄνδρα καὶ φιλόπατριν, καὶ συμμισεῖν τοῖς φίλοις τοὺς ἐχθροὺς καὶ συναγαπᾶν τοὺς φίλους*. Eur. imitates our verse, *I. A.* 407 (Agam. to Menelaus) *συσσωφρονεῖν γάρ, οὐχὶ συννοσεῖν ἔφυν*, 'nay, my sympathies are with prudence, not with frenzy.'

524 f. νῦν, as *Ai.* 87, *Tr.* 92, *Ph.* 1196, but νῦν *O. T.* 658, and oft.—*κείνους*=*τοὺς ἐκεῖ*, the dead. Nauck proposes *νεκρούς*, which would be a deplorable change. For the pause after the emphatic word, cp. 46 n.

526 f. καὶ μὴν introducing the new person: *O. C.* 549 n. At Creon's command (491), two *πρόσπολοι* had gone to bring Ismene. The door from which she now enters is that by which she had left the stage (99). It is supposed to lead to the *γυναικωνίτις* (cp. 578).—*εἰβομένη*, the correction of Triclinius for the ms. *λειβομένη*, enables us to keep *δάκρυα*, instead of changing it to *δάκρυ*, when *φιλάδελφα* 'such as fond sisters shed' must be taken as adv. (cp. *O. T.* 883 n.).—*κάτω*, adv., 'downwards': cp. 716, fr. 620 *ὥτα κυλλαίνων κάτω*.

528 f. *νεφέλη δ' ὀφρύων ὕπερ*, a cloud of grief (resting) on her brow,—as dark clouds rest on a mountain-summit: cp. Eur. *Hipp.* 173 *στυγρὸν δ' ὀφρύων νέφος αὐξάνεται*: Aesch. *Theb.* 228 *τὰν ἀμήχανον | κακὸν χαλεπᾶς δῖας ὕπερθ' ὀμμάτων | κρημναμέναν νεφέλαν*: so *συννεφής*=*συνωφρωμένος*. Cp. *Deme supercilio nubem* (Hor. *Ep.* 1. 18. 94). The cloud of sorrow is associated with the rain of tears: cp. Shaksp. *Ant.* 3. 2. 51 *Will Caesar weep?*—*He has a cloud in 's face*.—*αἱματόεν*, here, 'suffused with blood,' darkly flushed. This application of *αἱματόεις* to the human face seems unparalleled, though in *Anthol. P.* 6. 154 Leonidas of Tarentum (c. 280 B.C.) has *φύλλα τε πεπταμένων αἱματόεντα ῥόδων*. Eur. *Phoen.* 1487 was

less daring when he called a dark blush τὸν ὑπὸ βλεφάροις | φοῖνικ' ('crimson'), ἐρύθημα προσώπου. It recalls the well-known fragment of Ion in Athen. 603 E, where the school-master objects to Phrynichus's ἐπὶ πορφυρέαις παρήσι, on the principle, οὐ κάρτα δέι τὸ καλὸν τῷ μὴ καλῷ φαινομένῳ εἰκάζειν,—and Sophocles makes a lively defence of it. Shaksp. uses 'bloody' for 'blood-red'; *Hen. V.* 1. 2. 101 *unwind your bloody flag*.—ῥέθος=πρόσωπον, as Eur. *H. F.* 1203 πάρες ἀπ' ὀμμάτων | πέπλον, ἀπόδικε, ῥέθος ἀελίῳ δειξόν. The Homeric use is confined to the phrase ἐκ ῥεθέων.—αἰσχύνει, i.e. overcasts its sunny beauty: cp. Thomson, *Spring* 21, *Winter...bids his driving sleets Deform the day delightless*.

531 σὺ δ' with φέρ', εἰπέ (534).—ὑφειμένη, *submissa*, 'lurking,' as a viper lurks under stones: Arist. *H. A.* 8. 15 αἱ δ' ἐχιδναὶ ὑπὸ τὰς πέτρας ἀποκρύπτουσιν ἑαυτάς. Eur. *H. F.* 72 σφῶζε νεοσσοὺς ὄρνις ὥς ὑφειμένη, like a cowering hen (ὑφειμένους Kirchhoff). The word may also suggest a contrast between Antigone's bolder nature and the submissive demeanour of Ismene (cp. *El.* 335 νῦν δ' ἐν κακοῖς μοι πλεῖν ὑφειμένη δοκεῖ, 'with shortened sail'). But we should not render it by 'submissive'; its primary reference is to the image of the ἐχιδνα. Others render, 'having crept in,' *clam immissa*. The act. can mean to 'send in secretly' (see on ὑφείς, *O. T.* 387), but the pass. ὑφίεσθαι does not seem to occur in a corresponding sense.—ἐχιδνα: cp. *Tr.* 770 (the poison works) φοινίας | ἐχθρὰς ἐχιδνης ἰὸς ὤς. So of Clytemnestra (Aesch. *Cho.* 249): Eur. *Andr.* 271 ἐχιδνης καὶ πυρὸς περαιτέρω: cp. *Ion* 1262. This image for domestic treachery is quaintly illustrated by the popular notions mentioned in Arist. *Mirab.* 165 (p. 846 b 18 Berl. ed.) τοῦ περκνοῦ ἔχεως τῇ ἐχιδνῇ συγγινόμενον, ἢ ἐχιδνα ἐν τῇ συνουσίᾳ τὴν κεφαλὴν ἀποκόπτει. διὰ τοῦτο καὶ τὰ τέκνα, ὥσπερ τὸν θάνατον τοῦ πατρὸς μετερχόμενα, τὴν γαστέρα τῆς μητρὸς διαρρήγνυσιν. Originally in Herod. 3. 109; cp. Pliny *N. H.* xi. 85—6. Shaksp. *Per.* 1. 1. 64 *I am no viper, yet I feed On mother's flesh*, and often in Elizabethan writers, e.g., Lord Brooke's *Humane learning*, 'else viper-like their parents they devour.'

532 λήθουσά μ' ἐξέπινες. It seems unnecessary to suppose a confusion of images. The venom from the echidna's bite is here described as working insidiously, and, at first, almost insensibly. So Heracles says of the poison, which he has already (*Tr.* 770) compared to the echidna's, ἐκ δὲ χλωρὸν αἷμα

μου | πέπωκεν ἦδη, *Tr.* 1055. Cp. *El.* 784 ἦδε γὰρ μείζων
βλάβη | ξύνοικος ἦν μοι, τοῦμόν ἐκπίνουσ' αἶ | ψυχῆς ἄκρατον
αἶμα.

533 ἄτα κάπαναστάσεις. The dual is commended, as against ἄτας, by a certain scornful vigour; just as at 58 the dual has an emphasis of its own. And the combination with a plural is no harsher than (*e.g.*) *Plat. Laches* p. 187 Α αὐτοὶ εὐρεταὶ γεγονότε. Cp. *O. C.* 530 αὐται δὲ δύ' ἐξ ἐμοῦ...παῖδε, δύο δ' ἄτα.—ἐπαναστάσεις, 'subverters of the throne,' abstract (like ἄτα) for concrete: so 646 πόνους (bad sons): κείνος ἢ πᾶσα βλάβη (*Ph.* 622), ὄλεθρος, etc. θρόνων, object. gen. (ἐπανίστασθαι θρόνους, 'to subvert the throne'). Creon suspects the sisters of being in league with malcontent citizens (cp. 289), who wish to overthrow his rule.

535 τὸ μὴ: cp. 443. [*Dem.*] or. 57 § 59 οὐκ ἂν ἐξομῶσαιτο μὴ οὐκ εἶδέναι. *Plat. Legg.* 949 Α ἐξαρνηθέντι καὶ ἐξομοσαμένῳ.

536 f. ὁμορροθεῖ, concurs, consents: fr. 446 ὁμορροθῶ, συνθέλω, | συμπαρανείσας ἔχω. Schol. *ad Ar. Av.* 851 ὁμορροθεῖν δὲ κυρίως τὸ ἅμα καὶ συμφώνως ἐρέσσειν. So *Orphic Argonaut.* 254 ὁμορροθέοντες, 'rowing all together' (cp. above on 259). The image thus agrees with ξύμπλουν in 541. Ismene remembers her sister's words: 'even if you should change your mind, I could never welcome you now as my fellow-worker' (69). She says, then, 'I consider myself as having shared in the deed—if my sister will allow me.'

537 τῆς αἰτίας depends on both verbs. ξυμμετίσχω having prepared the ear for a partitive gen., no harshness is felt in the reference of that gen. to φέρω also. We cannot take the gen. with the first verb only, and regard καὶ φέρω as parenthetic. Some real instances of such a parenthetic construction are given in the n. on 1279 f.; but the supposed examples often break down on scrutiny. Thus in *Ai.* 274, ἔλξε κανέπνευσε τῆς νόσου, the gen. goes with both verbs (cp. on *O. C.* 1113): for *O. C.* 1330, see n. there: in *Aesch. P. V.* 331 πάντων μετασχὼν καὶ τετολημκῶς ἐμοί, the pron. might be dat. of interest with the second partic.; but we ought perhaps to read συντετολημκῶς τ' ἐμοί.

538 f. ἀλλ' οὐκ ἑάσει σ': cp. *O. C.* 407 ἀλλ' οὐκ ἑὰ τοῖμφυλον αἱμά σ', ὃ πάτερ.—'κοινωσάμην: prodelision of the augment, as 457 (n.): cp. *O. C.* 1602 ταχεῖ 'πόρευσαν σὺν χρόνῳ.

541 ξύμπλουν: cp. *Eur. H. F.* 1225 καὶ τῶν καλῶν μὲν

ὅστις ἀπολαύειν θέλει, | συμπλέειν δὲ τοῖς φίλοισι δυστυχοῦσιν οὐ.
I. T. 599 ὁ ναυστολῶν γάρ εἰμ' ἐγὼ τὰς συμφοράς, | οὗτος δὲ
συμπλεῖ.

542 f. Cp. *Ph.* 1293 ὡς θεοὶ ξυνίστορες.—λόγοις, and not
ἔργοις. Cp. *Ph.* 307 λόγοις | ἔλεοῦσι, they show compassion
in word (only). Theognis 979 μὴ μοι ἀνὴρ εἴη γλώσση φίλος
ἀλλὰ καὶ ἔργῳ.

544 f. μὴ μ' ἀτιμάσης, do not reject me (the word used
by the suppliant Oed., *O. C.* 49, 286), τὸ μὴ οὐ (cp. 443 n.),
so as to hinder me from dying with thee, and paying due
honour to the dead. ἀγνίσαι τὸν θ. is to make him ἀγνός,
i.e. to give him the rites which religion requires; as, conversely,
a corpse which is ἄμοιρος and ἀκτέριστος is also ἀνόσιος
(1071). Eur. *Suppl.* 1211 ἵν' αὐτῶν σώμαθ' ἡγνίσθη πυρί, where
their corpses *received the rites* of fire, i.e. were burned. Cp.
196 n. If Ismene shares in the penalty of the deed, she will
share in the merit.

546 μὴ μοι, not μὴ μοί, since the main emphasis is on the
verbal notion ('*share not my death,*' rather than, '*share not
my death*'): cp. 83 n. The combination μὴ μοι...σὺν has a
scornful, repellent tone (cp. *O. C.* 1441 n.). κοινά, adv.: cp.
Ai. 577: *O. T.* 883 ὑπέροπτα (n.).—μηδ' ἄ μὴ 'θιγες. If this
were an instance of *θιγγάνω* with acc., it would be a solitary
instance in Soph., who has *θιγγάνω* with genitive in nine
passages; in *Ph.* 667 παρέσται ταῦτά σοι καὶ *θιγγάνειν*, ταῦτα
is nom. Nor is there any authentic instance of *θιγγάνω* with
acc. in classical Greek. Krüger (II. § 47. 12. 2) treats ἄ here
as a sort of adverb (*ib.* II. § 46. 6. 9), i.e. *in a case where* you
did not put your hand (to the deed, *sc.* τοῦ ἔργου); but this
is very awkward. Rather, I think, there is an unusual kind
of attraction, due to the special form of the sentence. We
could not say (e.g.) ἄ μὴ ἐρᾷ τις, οὐ θηράται, (ἄ for ταῦτα ὦν).
But here *μηδ' ὦν μὴ 'θιγες ποιοῦ σεαυτῆς* would have been
intolerable, on account of the second gen. after ποιοῦ. For
the sake of compactness, and of clearly marking the object
to ποιοῦ, the poet has here allowed ἄ to stand for ταῦτα ὦν.

547 ποιοῦ σεαυτῆς, 'adopt as your own.' Her. I. 129
ἔωτοῦ ποιέεται τὸ Κύρου ἔργον. 8. 58 ἐκεῖνα πάντα τὰ ἤκουσε
Μνησιφίλου ἔωτοῦ ποιεύμενος. [Plat.] *Hipp. min.* 372 c ἐμαντοῦ
ποιούμενος τὸ μάθημα εἶναι ὡς εὖρημα. ἀρκέσω in the pers.
constr., cp. *Ai.* 76 ἔνδον ἀρκείτω μένων, and *O. T.* 1061 n.

548 σοῦ λελειμμένη, bereft of thee. λείπομαί τινας, to lag

behind, then, fig., to be deprived of, as *El.* 474 γνώμας λειπομένα, *Eur. Alc.* 406 νέος ἐγώ, πάτερ, λείπομαι φίλας | ... ματρός.

549 κηδεμών, alluding esp. to v. 47. Cp. *Xen. Anab.* 3. 1. 17 ἡμᾶς δέ, οἷς κηδεμών...οὐδεὶς πάρεστιν, who would have no one to plead our cause (no 'friend at court,' such as the younger Cyrus had in his mother Parysatis). In *Il.* 23. 163 κηδεμόνες are the chief mourners for the dead. In Attic, though sometimes poet. for κηδεστής, the word did not necessarily imply kinship.

551 ἀλγοῦσα μὲν δῆτ', yes, indeed, it is to my own pain that I mock thee,—if I do mock. δῆτα assents (*O. T.* 445 n.) to οὐδὲν ὠφελουμένη; there is, indeed, no ὄφελος in it, but only ἄλγος.—ἐν σοί: cp. *Ai.* 1092 ἐν θανούσιν ὑβριστής, *ib.* 1315 ἐν ἐμοὶ θρασύς.—Heath's εἰ γελῶ γ', for εἰ γέλωτ', is supported by the accent γελῶτ' in L, and seems right. It smooths the construction; and εἰ γελῶ γ' better expresses that the taunt sprang from anguish, not from a wish to pain. Then γέλωτα γελῶ, without an epithet for the subst., is unusual.—Cp. *Ai.* 79 οὔκουν γέλως ἥδιστος εἰς ἐχθροὺς γελᾶν;

552 ἀλλὰ νῦν, now, at least: *O. C.* 1276 ἀλλ' ὑμεῖς γε, n.

554 κάμπλάκω, and am I to miss the fate? i.e. to be dissociated from it: delib. aor. subj., which can be used, not only in asking what one is to do, but also in expressions of despair as to what one must suffer (*Tr.* 973 τί πάθω;). For ἀμπλακεῖν cp. 910, 1234.

555 εἶλον, alluding to v. 78 f.—ζῆν: for the emphatic pause, cp. *Ph.* 907 οὔκουν ἐν οἷς γε δρᾶς· ἐν οἷς δ' αὐδᾶς, ὀκνῶ.

556 ἐπ' ἀρρήτοις...τοῖς ἐμ. λ. (but you did not choose death) without my words (my arguments against that course) having been spoken,—referring to vv. 49—68. For ἐπί with the negative verbal (= πρὶν τοὺς ἐμοὺς λόγους ῥηθῆναι) cp. *Eur. Ion* 228 ἐπὶ δ' ἀσφάκτοις | μῆλοισι δόμων μὴ πάρειτ' ἐς μυχόν ('before sheep have been slain, pass not,' etc.).

557 σὺ μὲν τοῖς: 'you seemed wise to the one side (Creon); I, to the other' (to Hades and the dead). Cp. *Plat. Legg.* 701 E οὐ συνήνεγκεν οὔτε τοῖς οὔτε τοῖς (it profited neither party). *O. C.* 742, ἐκ δὲ τῶν. For the rhetorical χιασμός cp. *O. T.* 538 n. (and *ib.* 320).

558 καὶ μὴν, 'and yet,'—though I *did* shrink from breaking Creon's law,—I am now, morally, as great an offender as you, since I sympathise with your act.

559 f. *θάρσει* is not said with bitterness (that could hardly be, after 551): rather it means, 'Take heart to live,' as Whitelaw renders it. These two verses quietly express her feeling that their lots are irrevocably sundered, and exhort Ismene to accept the severance.—*ἡ ἐμὴ ψυχὴ*, my life, a periphrasis for *ἐγώ*, like *O. C.* 998 *τὴν πατρὸς | ψυχὴν...ζῶσαν* (n.).—*πάλαι*, i.e. ever since she resolved to break the edict. (Cp. *O. T.* 1161.)—*ὥστε τοῖς θ. ὠφελεῖν*, so as to (with a view to) serving the dead. The dat., as with *ἐπαρκεῖν*: *Ph.* 871 *ξυνωφελοῦντά μοι*: *Aesch. Pers.* 842 *ὥς τοῖς θανοῦσι πλοῦτος οὐδὲν ὠφελεῖ*: *Eur. Or.* 665 *τοῖς φίλοιςιν ὠφελεῖν*: *Ar. Av.* 419 *φίλοιςιν ὠφελεῖν ἔχει*. So *ἐπωφελεῖν O. C.* 441.

561 *τῷ παιδε...τὴν μὲν...τὴν δέ*, partitive apposition: see on 21.—*ἀρτίως*, because Creon had hitherto regarded Ismene as being of a docile and submissive nature: cp. on 531 *ὑφειμένη*.

563 f. The apology is for her sister as well as for herself: even such prudence (cp. 68 *νοῦν*) as may have been inborn forsakes the unfortunate under the stress of their misfortunes.—*βλάβστη*: cp. *El.* 238 *ἐν τίνι τοῦτ' ἔβλαστ' ἀνθρώπων*; *O. C.* 804 *φύσας...φρένας* (n.).—*τοῖς κ. πράσσουσιν*, dat. of interest: *Ty.* 132 *μένει γὰρ οὐτ' αἰόλα νύξ | βροτοῖσιν*.—*ἐξίσταται*, stands aside, gives place (*Ai.* 672); and so, leaves its proper place, becomes deranged: cp. *Eur. Bacch.* 928 *ἀλλ' ἐξ ἔδρας σοι πλόκαμος ἐξέστηχ' ὄδε*. The converse phrase is commoner, *ἐξίσταμαι τῶν φρενῶν*: cp. 1105. For similar allusions cp. *O. C.* 1116 n.

565 *σοὶ γοῦν* (cp. 45 n.) *sc. ἐξέστη*.—*κακοῖς*, i.e. Antigone: for the plur., cp. 10.

566 *τῆσδ' ἄτερ* explains *μόνη*: cp. on 445.—*βιώσιμον* is Ionic and poet.; the Attic word was *βιωτός*. It is needless to change *τί* (subst.) into *πῶς*. The more usual phrase was, indeed, *impers.*, as *Her.* 1. 45 *οὐδέ οἱ εἶη βιώσιμον*: *Plat. Crito* 47 D *ἄρα βιωτὸν ἡμῖν ἐστί*; But, just as we can have *ὁ βίος οὐ βιωτός ἐστι* (cp. *O. C.* 1691), so also *οὐδὲν βιωτὸν ἐστί*, no form of life is tolerable. Cp. *O. T.* 1337 *τί δῆτ' ἐμοὶ βλεπτόν, ἢ | στερκτόν, ἢ προσήγορον | ἔτ' ἔστ'*, etc., where the only difference is that the subst. *τί* corresponds to an object. accus., and not as here to a cognate (*βίον βιώναι*).

567 *ἀλλὰ...μέντοι*, 'nay, but...': cp. *Ph.* 524 *ἀλλ' αἰσχρὰ μέντοι σοῦ γέ μ' ἐνδεέστερον | ξένῳ φανῆναι*.—*ἥδε μὲν λέγε*, say not 'ἥδε,' speak not of her as still with thee, for she is already numbered with the dead. *οὔδε* are *οἱ ἐνθάδε*, the living (75),

as *κείνοι* (525) are *οἱ ἐκεῖ*, the dead (cp. 76). The peculiarity is that we should have expected either (a) *τῇνδε*, acc. to *λέγε*, or (b) *τῆσδε*, as a direct quotation from the last verse: cp. Dem. or. 18 § 88 *τίς ἦν...; ὑμεῖς, ὦ ἄνδρες Ἀθηναῖοι. τὸ δ' ὑμεῖς ὅταν λέγω, λέγω τὴν πόλιν*. If (e.g.) *ὑμῶν* had preceded *ὦ ἄνδρες*, Dem. would doubtless have said *τὸ δ' ὑμῶν*, or else *ὑμᾶς δ'*. But could the poet say *ἦδε* instead of *τὸ ἦδε*? To show that the art. was not always required in such quotation, it is enough to cite Ar. *Eg.* 21 *λέγε δὴ μόλωμεν*, by the side of *τὸ μόλωμεν* *ib.* 26. While, then, I cannot produce any exact parallel for this *ἦδε*, I think it reasonable to suppose that colloquial idiom would have allowed it.

568 *νυμφεῖα*, sc. *ιερά*, are 'nuptials,' in *Tr.* 7 (but *ib.* 920 'bridal-chamber,' as in sing. below, 1205); here = *νύμφην* 'betrothed.' Cp. Eur. *El.* 481 *σὰ λέχεια*, thy spouse: and so *εὐνή*, etc.—Having failed to win Creon's pity for herself, Ismene now appeals to his feeling for his son. Haemon's coming part in the play is thus prepared.

569 *ἀρώσιμοι*, a poet. form (only here), analogous to the epic forms of adjectives in which a short vowel is lengthened for metre's sake (cp. on 492). Though the verb was *ἀρώω*, the adj. with the suffix *σιμο* would properly be formed from the subst. *ἄροσις* (cp. *O. C.* 27 n.). Suidas gives *ἀρόσιμον κλίμα· τὸ ἀροτριούμενον*. For the metaphor cp. *O. T.* 1256 *μητρῶαν...ἄρουραν*, and *ib.* 1485, 1497: *Lucr.* 4. 1107.

570 *οὐχ ὥς γ'* ('Another marriage is possible for him'). 'No, not in the sense of the troth plighted between him and her,'—not such a union of hearts as had been prepared there. *ἡρμοσμένα ἦν*, impers., lit., 'as things had been adjusted', cp. on 447: *Her.* 1. 112 *ἡμῖν κακῶς βεβουλευμένα ἔσται*: *id.* 6. 83 *τέως μὲν δὴ σφι ἦν ἄρθμα ἐς ἀλλήλους*. The choice of the word has been influenced by the Ionic and poet. use of *ἀρμόζειν* as = to betroth (*ἐγγνᾶν*).

571 *υἱέσι*, the regular Attic dat. plur. (as *Plat. Rep.* 362 E, *Ar. Nub.* 1001, etc.), from the stem *υῖν-*, which furnished also the Attic nom. and gen. plur., *υἱεῖς*, *υἱέων*; and the dual *υἱῇ* (or rather *υἱέι*, *Meisterhans* p. 63), *υἱέων*. The Attic forms of the sing. and the acc. plur. were taken from *υῖο-*, except that *υἱέος*, *υἱέι* were alternative forms for the gen. and dat. sing. The dat. of interest goes with *κακᾶς γυναῖκας*, not with *στυγῶ*: cp. *Ar. Nub.* 1161 *πρόβολος ἐμός, σωτήρ δόμοις, ἐχθροῖς βλάβη*.

572 To me it seems certain that this verse is Antigone's, and that one of the finest touches in the play is effaced by giving it to Ismene. The taunt, *κακὰς γυναῖκας νίεσι*, moves Antigone to break the silence which she has kept since v. 560: in all this scene she has not spoken to Creon, nor does she now address him: she is thinking of Haemon,—of the dishonour to *him* implied in the charge of having made such a choice,—*ὡς αἰεὶ τὸν ὁμοῖον ἄγει θεὸς ὡς τὸν ὁμοῖον*. How little does his father know the heart which was in sympathy with her own. This solitary reference to her love heightens in a wonderful degree our sense of her unselfish devotion to a sacred duty. If Ismene speaks this verse, then *τὸ σὸν λέχος* in 573 must be, 'the marriage of which you talk,' which certainly is not its natural sense.

573 *ἄγαν γε λυπεῖς*, 'Nay, thou art too troublesome,'—the impatient phrase of one who would silence another, as *Ai.* 589 (Ajax to Tecmessa) *ἄγαν γε λυπεῖς· οὐ κάτοισθ'*, etc.: so *ib.* 592 *πόλλ' ἄγαν ἤδη θροεῖς*.

574 The mss. give this verse to Ismene; but Boeckh is clearly right in giving it to the Chorus. Ismene asked this question in 568, and Creon answered: she rejoined to this answer (570), and Creon replied still more bitterly. She could not now ask her former question over again. But there is no unfitness in the question being repeated by a new intercessor, since to ask it thus is a form of mild remonstrance.

575 *ἐμοί*, L's reading, is right. Creon has been asked,—'Can you indeed mean to deprive your son of his bride?' He grimly replies, 'I look to the death-god to break off this match.'

576 This verse clearly belongs to the Chorus, to whom L assigns it. The first words of the next verse show this. Hermann objected that in similar situations the Chorus usually has two verses. It is true that this is usually the case. But *O. T.* 1312 is enough to show that there was no rigid rule; why, indeed, should there be? And, here, surely, *πλέον ἤμισυ παντός*.—*δεδογμένα* (*ἔστι*), = *δέδοκται*: cp. on 570 *ἡρμοσμένα*, 447 *κηρυχθέντα*.

577 *καὶ σοί γε κἀμοί, sc. δεδογμένα*. It is settled, for both of us: *i.e.*, I shall not change my mind, and it is vain for thee to plead. The datives are ethic. We might also understand, 'settled *by* thee, as *by* me,'—alluding to the words

of the Chorus in v. 211 and in v. 220. But I now feel, with Mr T. Page, that this would be somewhat forced.—*μή τριβάς*, sc. ποιείσθε 'no more delay!': cp. Ar. *Ach.* 345 ἀλλὰ μή μοι πρόφασιν, ἀλλὰ κατάθου τὸ βέλος: *Vesp.* 1179 μή μοι γε μύθους.—*νιν*, plur., as *O. T.* 868 (masc.), *O. C.* 43 (fem.), *El.* 436 (neut.), etc.

578 f. ἐκ δὲ τοῦδε, κ.τ.λ. Compare 484 ἡ νῦν ἐγὼ μὲν οὐκ ἀνὴρ, αὕτη δ' ἀνὴρ: 525 ἐμοῦ δὲ ζῶντος οὐκ ἄρξει γυνή: also 678 ff. This much- vexed passage is sound as it has come down to us. Creon means: 'henceforth they must be *women*, and must not roam unrestrained.' The fact that a woman has successfully defied him rankles in his mind. Hence the bitterness of *γυναῖκας* here. The Attic notions of feminine propriety forbade such freedom as *ἀνειμένας* denotes. Cp. *El.* 516 (Clytaemnestra finding Electra outside the house) ἀνειμένη μὲν, ὡς ἔοικας, αὖ στρέφει: Electra should be restrained, μή τοι θυραῖαν γ' οὔσαν αἰσχύνειν φίλους. So pseudo-Phocyl. 216 (keep a maiden in-doors), μηδέ μιν ἄχρι γάμων πρὸ δόμων ὀφθῆμεν ἑάσης. Ar. *Lys.* 16 χαλεπή τοι γυναικῶν ἕξοδος. The emphasis of *γυναῖκας* here is parallel with the frequent emphasis of ἀνὴρ, (as Eur. *El.* 693 ἄνδρα γίγνεσθαι σε χρή, a *man*). Cp. *O. C.* 1368 αἰδ' ἄνδρες, οὐ γυναῖκες, εἰς τὸ συμπονεῖν.

580 f. χοῖ θρασεῖς. Remark how well the use of the masc. here suits the taunt conveyed in the last verse. πέλας (ὄντα)...εἰσπορεύσι: cp. *O. C.* 29 πέλας γὰρ ἄνδρα τόνδε νῦν ὀρώ: and see *ib.* 586 n.

582—625 *Second στάσιμον.* 1st strophe, 582—592, = 1st antistr., 593—603. 2nd strophe, 604—614, = 2nd antistr., 615—625. The first three verses in the first strophe and antistrophe are logaoedic, the rest are choreic. The second strophe and antistrophe are logaoedic except the 5th and 7th verses, which are choreic.

The sentence of death just passed on Antigone leads the Chorus to reflect on the destiny of her house, and on the power of fate generally.—When a divine curse has once fallen upon a family, thenceforth there is no release for it. Wave after wave of trouble vexes it. Generation after generation suffers. These sisters were the last hope of the race; and now an infatuated act has doomed them also.—What mortal can restrain the power of Zeus? Human self-will and ambition may seem to defy him, but he is drawing them on to their ruin.—Anapaests (626—630) then announce the approach of Haemon.

582 κακῶν ἄγευστος, act., 'that hath not tasted of evil': cp. *O. T.* 969 ἄψαυστος ἔγχους n. Eur. *Alc.* 1069 ὡς ἄρτι πένθους τοῦδε γεύομαι πικροῦ.

583 ff. σεισθῇ θεόθεν, i.e. by an ἀρά (likened to a storm, or earthquake, that shakes a building): when a sin has once been committed, and the shock of divine punishment has once been felt.—ἅτας οὐδὲν ἐλλείπει, (for these men, οἷς = τοῦτοις οἷς) 'no sort of calamity is wanting.' Some join ἐλλείπει with ἔρπον, on the analogy of πάεσθαι with part., 'never fails to go': but this constr. is at least very rare. In a probably spurious ψήφισμα *Ar.* Dem. or. 18 § 92 we have οὐκ ἐλλείψει εὐχαριστῶν. Then in Plat. *Phaedr.* 272 B ὁ τι ἂν αὐτῶν τις ἐλλείπη λέγων = simply 'omit in speaking.'—γενεᾶς ἐπὶ πλήθος. The phrase is bold, and somewhat strange; but I do not think that it is corrupt. γενεᾶς here is the whole race, not (as in 596) a generation of the race. The words mean literally, 'over a multitude of the race'; i.e., the ἄτη does not cease with the person who first brought it into the family, or with his generation, but continues to afflict succeeding generations. The collective noun γενεᾶς justifies the use of πλήθος: as he might have said, ἀπογόνων πλήθος.

586 ff. ὅμοιον, adv.: Plat. *Legg.* 628 D ὅμοιον ὡς εἰ... ἡγοῖτό τις.—πονταῖς. In Greek poetry there is no objection to the three epithets with πνοαῖς: the whole phrase would be felt as meaning, 'stormy sea-winds from Thrace.' Construe: δταν οἶδμα, when a surge, πονταῖς δυσπν. *Θρ.* πνοαῖς, driven by stormy sea-winds from Thrace (instr. dat., cp. on 335 νότω), ἐπιδράμη ἔρεβος ὕφαλον, rushes over the dark depths of the sea (lit., the darkness under the surface of the sea). For δυσπν. πνοαῖς, cp. 502 n.; for Θρήσσαισιν, Aesch. *Ag.* 192 πνοαὶ δ' ἀπὸ Στρυμόνος μολοῦσαι, *ib.* 654 Θρήκιοι πνοαί (and 1418): *Il.* 9. 5 (where the tumult in the breasts of the Greeks is likened to a storm) Βορέης καὶ Ζέφυρος, τῷ τε Θρήκηθεν ἄητον.

590 ff. κελαινὰν θίνα, the dark-coloured mud or sand that the storm stirs up from the bottom of the sea. θίς is masc. in Homer, *Ar.*, and *Arist.*, and that was prob. its usual gender. *Soph.* has it fem. again in *Ph.* 1124, and so it is in later writers. In the *Il.* θίς is always the sea-shore; in *Od.* that is its regular sense, but once (12. 45) it means 'heap.' It is used as here by *Ar. Vespr.* 696 ὧς μου τὸν θίνα ταράττεις (my very depths). Verg. *G.* 3. 240 at ima exaestuatur unda Vorticibus, nigramque alte subiecat arenam.—δυσάνεμοι, 'wind-vexed': cp.

Apoli. Rhod. 1. 593 ἀκτὴν τ' αἰγιαλὸν τε δυσήνεμον.—στόνῳ βρ.: cp. 427.—ἀντιπλήγες (only here) ἀκταί, headlands which are struck in front, struck *full*, by the waves; in contrast with παραπλήγες, 'struck obliquely': see *Od.* 5. 417 (Odysseus seeking a place to land) ἦν που ἐφεύρω | ἡϊονάς τε παραπλήγας λιμένας τε θαλάσσης ('shores where the waves strike *aslant*'). Soph. was doubtless thinking of the Homeric phrase.

593 f. ἀρχαῖα, predicate: I see that, from olden time, the house-troubles (οἴκων πῆματα) of the (living) Labdacidae are heaped upon the troubles of the dead. The dead are now Laïus, Oedipus, and his two sons. ἀρχαῖα carries us back to the starting-point of the troubles,—the curse pronounced on Laïus by Pelops when robbed by him of his son Chrysippus.—ὀρώμαι, midd., as in Homer and Attic Comedy, but not in Attic prose; which, however, used the midd. περιωρᾶσθαι (*Thuc.* 6. 103) and προωρᾶσθαι (*Dem. or.* 18 § 281, etc.). Soph. has ὀρωμένη, midd., *Tr.* 306 (dial.); and so, too, εἰδόμην *Ph.* 351 (dial.), etc. Though οἴκων answers metrically to the first two syllables of ἄγενστος in 582, it is not suspicious, because the second syllable of the trochee can be irrational (a long for a short). Conversely, φθιτῶν is metrically admissible, though its first syllable answers to the first of σεισθῇ in 583.

596 f. ἀπαλλάσσει, 'neither does one generation release another,' *i.e.* by exhausting the malignity of the curse: so oft. ἀπαλλάσσω τινὰ κακῶν, φόβου, etc.—γενεάν γένος: cp. 1067 νέκυν νεκρῶν: *Ai.* 475 παρ' ἡμαρ ἡμέρα.—The subject to ἔχει (ἀλλ' ἐρείπει θεῶν τις being parenthetical) is 'the Labdacid house,' *i.e.* γενεά in the larger sense (585), supplied from γενεάν just before. This is simpler than to supply πῆματα as subject.—λύσιν, deliverance from trouble, as *O. T.* 921, *Tr.* 1171.

599 νῦν γὰρ ἐσχάτας κ.τ.λ. 'For now that light which had been spread above the last root of the house of Oedipus,—that in turn is brought low by the blood-stained dust due to the gods infernal, and by folly in speech and frenzy at the heart.' (1) The first question is, are we to read δ τέτατο or ἐτέτατο? If ἐτέτατο, then the sentence is complete at δόμοις. A new sentence beginning with κατ' αὐ would be intolerably abrupt: yet neither κᾶτ' nor καὶ ταύταν appears probable. This difficulty would be avoided by changing ὑπέρ to δπερ: but then ρίζας φάος must mean, 'the comfort (or hope) afforded by the ρίζα,'—a strange phrase. And τέτατο confirms ὑπέρ as well

as *φάος*. I therefore prefer *δ τέτατο*. (2) The next point concerns *νιν*. With *δ τέτατο*, *νιν* can refer only to *φάος*. Can this be justified? Thus, I think. The *ἐσχάτη ῥίζα* of the family is the last remaining means of propagating it. A light of hope (*φάος*) was 'spread above' this 'last root,'—as sunshine above a plant,—because it was hoped that the sisters would continue the race. The sisters themselves are, properly speaking, the *ἐσχάτη ῥίζα*. But as the word *ῥίζα* can also have an abstract sense, denoting the chance of propagation, the sisters can here be identified with the *hope*, or *φάος*, which shines above the *ῥίζα*. In Greek this is the easier since *φάος* was often said of *persons*, as *Il.* 18. 102 οὐδέ τι Πατρόκλῳ γενόμεν φάος, *Eur. Hec.* 841 ὦ δέσποτ', ὦ μέγιστον Ἑλλήσιν φάος. To say *καταμῶν φάος* (*δόμων*) is like saying, 'to mow down the hope of the race,'—in this case, the two young lives.—For *ῥίζας* cp. *Pind. O.* 2. 46 ὄθεν σπέρματος ἔχοντα ῥίζαν: *El.* 765 πρόρριζον...ἔφθαρται γένος. *Herod.* 3. 40 ἐτελεύτησε πρόρριζος, 6. 86 ἐκτέτριπται πρόρριζος ἐκ Σπάρτης. The same met. is implied in the proverbial expression *πίτυος τρόπον*, *Her.* 6. 37.

δοι f. κατ' αὐ...ἀμῆ, = *καταμῶ αὐ*, 'mows down in its turn' (not, 'otherwise than we hoped').

(1) If *κόνις* not *κοπῖς* be right, *κόνις θεῶν τῶν νερτέρων* is the dust, belonging (due) to the gods infernal, which Antigone strewed on her brother's corpse; it is *φονία*, because the corpse was gory. The strongest point in favour of *κόνις* is that it is in harmony with the following words, *λόγον τ' ἄνοια καὶ φρενῶν ἐρινύς*. The whole sense then is: 'She, too—the last hope of the race—is now to die,—for a handful of blood-stained dust (*i.e.*, for a slight, yet obligatory, act of piety towards her slain brother)—and for those rash words to Creon,—the expression of her frenzied resolve.' On the other hand, the objection to *κόνις* is the verb *καταμῆ*, which implies the metaphor of reaping. What we want is a verb meaning simply 'destroys,' or 'dooms to death.' Now it is true that Greek lyric poetry often tolerates some confusion of metaphor (see on v. 117): the question is whether this example of it be tolerable. Prof. Tyrrell holds that it is excused by the tumult of feeling in the mind of the Chorus. That is, the metaphor of a young life 'mowed down' is not completed by a mention of the *agent*, the Destroyer: it is swiftly succeeded in the speaker's thought by a dramatic image

of the *cause*, Antigone sprinkling the dust, and defying Creon. This is conceivable ; but it is at least extremely bold.

(2) If we read κοπίς, then καταμᾶ is appropriate, and φουρία also has a more evident fitness. The great objection is the want of unison with λόγου τ' ἄνοια καὶ φρενῶν ἐρινύς. If the τ' after λόγου means 'both,' the κοπίς νερτέρων is the deadly agency as seen in the girl's rash speech and resolve : if the τ' means 'and,' it is an agency to which these things are superadded. On either view the language is awkward. This must be set against the gain in unity of metaphor.

603 λόγου...ἄνοια, folly shown in speech (defining gen.),—Antigone's answer to Creon (450 ff.): cp. 562 (ἄνουν), 383 (ἀφροσύνη). φρενῶν ἐρινύς, an erinys of (or in) the mind : i.e. the infatuated *impulse* which urged Antigone to the deed is conceived as a Fury that drove her to her doom. Schol. ὅτι οἰστρηθεῖσα ὑπὸ τῶν ἐρινύων...τοῦτο τετόλμηκεν.

604 τεάν, epic and Ion. (Hom., Hes., Her., Pind., etc.); admitted by Aesch. and Eur., in lyrics.—δυνᾶσιν : cp. 951. A poetical form used by Pind., Eur. (in dial. as well as in lyr.), etc.—κατάσχοι. Epic usage admits the optat. (without ἄν) where an abstract possibility is to be stated, as *Il.* 19. 321 οὐ μὲν γάρ τι κακώτερον ἄλλο πάθοιμι, 'for I could not (conceivably) suffer anything worse.' The Homeric instances are chiefly in negative sentences (*Od.* 3. 231 being a rare exception, ῥεῖα θεός γ' ἐθέλων καὶ τηλόθεν ἄνδρα σαώσαι). Attic verse affords some certain examples,—all in negative sentences, or in questions when (as here) a negative answer is expected. So Aesch. *P.* V. 291 οὐκ ἔστιν ὅτῳ | μείζονα μοῖραν νείμαιμ' ἢ σοί. Other instances are Aesch. *Ch.* 172, 595 : *Ag.* 620 : Eur. *Alc.* 52. Attic prose, on the other hand, supplies no trustworthy example : in most of those which are alleged ἄν should be supplied.—Men may overstep their due limits : but no such ὑπερβασία can restrict the power of Zeus. He punishes the encroachment.

606 ὁ πάντ' ἀγρεύων, 'the all-ensnaring.' The MS. παντογῆρως is unquestionably corrupt. Sleep, the renewer of vigour, could not be described as 'bringing old age to all.' Nor can the epithet be explained as 'enfeebling all,' in the sense of 'subduing them'; nor, again, as 'attending on all, even to old age.' The neighbourhood of ἀγῆρως is not in favour of παντογῆρως, but against it; in the case of παντοπόρος—ἄπορος (360), and of ὑψίπολις—ἄπολις (370), there is a direct contrast

between the two words. It seems most likely that the eye of the transcriber who first wrote *παιτογῆρως* had wandered to *ἀγῆρως*, and that by a mere inadvertence he gave a like ending to the earlier word. Now this might most easily have happened if the sixth letter of the earlier series had been Γ, but would obviously have been less likely if that letter had been Θ. I therefore think it more probable that *παντογῆρως* arose from *πάντ' ἀγρεύων* than from *παντόθηρος* (proposed by Bamberger).—The verb *ἀγρεύω*, 'to catch' (common both in verse and in prose) is used by Soph. in fr. 507.—Soph. was thinking of *Il.* 14. 244 ff. (Ἵπνος speaking to Hera), ἄλλον μὲν κεν ἔγωγε θεῶν αἰειγενετῶν | ῥεῖα κατευνήσαιμι... | Ζηνὸς δ' οὐκ ἂν ἔγωγε Κρονίονος ἄσπον ἰκοίμην, | οὐδὲ κατευνήσαιμι, ὅτε μὴ αὐτὸς γε κελεύοι.

607 οὔτε θεῶν ἄκματοι μῆνες, 'nor the months of the gods untiring in their course': cp. *Il.* 18. 239 ἡέλιον δ' ἀκάμαντα: Eur. fr. 597 ἀκάμας τε χρόνος. Zeus is the marshaller of the seasons (*Il.* 2. 134 Διὸς μεγάλου ἐνιαυτοί, *Od.* 24. 344 Διὸς ὥραι, Plat. *Prot.* 321 A τὰς ἐκ Διὸς ὥρας). But though Zeus (the Sky Father) was more especially the *ταμίας ὥρων*, the function can also be ascribed to the gods collectively.

608 f. I doubt whether the dat. *χρόνῳ* could be instrumental or causal here ('not made old *by* time'). It rather seems to be an adverbial dat. of circumstance, 'not growing old with time' (as time goes on). *χρόνῳ* oft. = 'at length' (*O. C.* 437).—*μαρμαρόεσσαν* (only here) = *μαρμαρέαν*. *μαρμαίρω* and its cognate adj. are applied to any *sparkling or flashing* light (as of sun or stars, bright eyes, gleaming metal). Cp. *Il.* 1. 532 ἀπ' αἰγλήεντος Ὀλύμπου. A. Blackwall compares the language of St Paul in 1 Tim. 6. 15 ὁ μακάριος καὶ μόνος δυνάστης... φῶς οἰκῶν ἀπρόσιτον.

611 f. τό τ' ἔπειτα (acc. of duration) is what will immediately follow the *present* moment (cp. Plat. *Parm.* 152 c τοῦ τε νῦν καὶ τοῦ ἔπειτα), and is here distinguished from τὸ μέλλον, the *more distant* future; Plaut. *Pers.* 778 (quoted by Schneid.) *qui sunt, quique erunt* (τὸ ἔπειτα), *quique fuerunt, quique futuri sunt posthac* (τὸ μέλλον). It is much as if we said, 'to-morrow, and for all time.'—καὶ τὸ πρὶν is usu. explained as a compressed form of ὥσπερ καὶ τὸ πρὶν ἐπῆρκεσε: but this is at least much bolder than the examples which are brought to support it, as Dem. or. 18 § 31 καὶ τότε καὶ νῦν καὶ αἰεὶ ὁμολογῶ, which would be parallel only if it were καὶ

νῦν καὶ αἰὲ καὶ τότε ὁμολογῶ: and νῦν τε καὶ πάλαι δοκεῖ (181) is irrelevant, since πάλαι can take the pres. (279). Rather, perh., ἐπαρκέσει, 'will hold good,' means, 'will be found true,'—both in the future, and if we scan the past.—ἐπαρκέσει = διαρκέσει only here, perhaps, for in Solon fr. 5. 1 δῆμῳ μὲν γὰρ ἔδωκα τόσον κράτος ὅσον ἐπαρκεῖ, we must surely read ἀπαρκεῖ, with Coraës.

613 f. οἶδεν—πάμπολύ γ', 'nothing that is vast.' The νόμος, then, is:—'Nothing *vast* comes to (enters into) the life of mortals, ἐκτὸς αἴτας, free from a curse (cp. ἔξω...αἰτίας, 445)'—without bringing ἄτη. Cp. Plat. *Rep.* 531 D πάμπολυ ἔργον, *Legg.* 823 B πάμπολύ τι πρᾶγμα, *ib.* 677 E γῆς δ' ἀφθόνου πλήθος πάμπολυ. Too much power, or wealth, or prosperity—anything so great as to be μὴ κατ' ἀνθρώπων—excites the divine φθόνος: the man shows ὕβρις, and this brings ἄτη. Cp. Her. 7. 10 ὄρᾳς τὰ ὑπερέχοντα ζῶα ὡς κεραυνοὶ ὁ θεὸς οὐδὲ ἑὰ φαντάζεσθαι, τὰ δὲ σμικρὰ οὐδὲν μιν κνίξει; ὄρᾳς δὲ ὡς ἐς οἰκήματα τὰ μέγιστα αἰεὶ καὶ δένδρεα τὰ τοιαῦτα ἀποσκήπτει τὰ βέλεα; φιλέει γὰρ ὁ θεὸς τὰ ὑπερέχοντα πάντα κολοῦειν. Diog. L. 1. 3. 2 (Zeus) τὰ μὲν ὑψηλὰ ταπεινῶν, τὰ δὲ ταπεινὰ ὑψηλῶν. Soph. fr. 320 καλὸν φρονεῖν τὸν θνητὸν ἀνθρώποις ἴσα.—ἔρπει: cp. *Ai.* 1087 ἔρπει παραλλὰξ ταῦτα (come to men): for the dat., cp. above, 186. It is better than ἔρπειν. For this is not what the νόμος *says*,—as δοκεῖν in 622 depends on ἔπος πέφανται, and δράσαντι παθεῖν in Aesch. *Cho.* 313 on μῦθος... φωνεῖ. The constant fact, οὐδὲν ἔρπει, is the νόμος. Cp. *Ph.* 435 λόγῳ δέ σ' ἐν βραχεῖ | τοῦτ' ἐκδιδάξω· πόλεμος οὐδὲν ἄνδρ' ἐκὼν | αἶρεῖ πονηρόν.

615—625 ἄ γὰρ δὴ κ.τ.λ. The γάρ introduces an explanation of the law just stated. 'No inordinate desire comes to men without bringing ἄτη. For hope, which can be a blessing, can also be a curse, by luring a man to pursue forbidden things; and then he sins blindly, till the gods strike him. The gods cause him to mistake evil for good; and his impunity is of short duration.' Creon is destined to exemplify this. πολὺπλαγκτος, roaming widely—as a mariner over unknown seas—in dreams of the future. Soph. was perh. thinking of Pind. *O.* 12. 6 αἶ γε μὲν ἀνδρῶν | πόλλ' ἄνω, τὰ δ' αὖ κάτω ψευδῆ μεταμῶνια τάμνοισαι κυλίνδοντ' ἐλπίδες, 'at least, the hopes of men are oft tossed up and down, ploughing a sea of vain deceits.'—πολύπλαγκτος might also be act., 'causing men to err greatly'; but this is less fitting here.

616 πολλοῖς μὲν ἔνασις, 'is to many a comfort' by cheering them, and inciting to worthy effort. This clause is inserted merely for the sake of contrast with the next. When Greek idiom thus co-ordinates two clauses, the clause which we should subordinate to the other is that which has μὲν; as here, 'though a blessing to many.' So *O. C.* 1536 (n.), εὖ μὲν ὀψέ δ', 'late, though surely.'

617 ἀπάτα...ἐρώτων. The gen. is best taken as subjective, a cheating (of men) by desires; i.e., ἐρωτες ἀπατῶσι. The ἐλπίς is such an ἀπάτη, because it ends in that. If the gen. were objective, the sense would be ἐλπίς ἀπατᾷ ἔρωτας. This is equally possible, but hardly so natural.—κουφονόων: see on 342.

618 f. The ἀπάτη, or final frustration of his desires, ἔρπει, creeps on him, οἷδεν εἰδότε, knowing nothing. Others construe, οὐδὲν ἔρπει εἰδότε, nothing comes to him aware of it; i.e., he understands the true meaning of nothing that happens to him. This is somewhat forced; and that οὐδὲν is object to εἰδότε is confirmed by Antiphon or. 1 § 29 οἱ δ' ἐπιβουλευόμενοι οἷδεν ἴσασσι πρὶν ἐν αὐτῷ ὧσι τῷ κακῷ γ' ἦδη. Cp. *Al.* 964 τὰγαθὸν χερσὶν | ἔχοντες οὐκ ἴσασσι, πρὶν τις ἐκβάλῃ.

619 πρὶν...προσαύση. Attic, like epic, poetry can use simple πρὶν, instead of πρὶν ἄν (308), with subjunct.: so *Al.* 965 (see last n.), *Ph.* 917, *Tr.* 608, 946, etc.—προσαύση (only here), 'burn against.' The simple verb occurs *Od.* 5. 490 ἵνα μὴ ποθεν ἄλλοθεν αὐοι (sc. πῦρ), 'kindle.' Attic had ἐναύω, 'kindle,' and ἀφαύω, 'parch.' The image here seems to be that of a man who walks, in fancied security, over ashes under which fire still smoulders (cp. *Lucr.* 4. 927 *cinere ut multo latet obrutus ignis*, *Hor. c.* 2. 1. 7 *incedis per ignes Suppositos cineri doloso*). There was a prov., ἐν πυρὶ βέβηκας (*Suidas*, etc.).—πόδα: cp. *Aesch. Ch.* 697 ἔξω κομίζων ὀλεθρίου πηλοῦ πόδα: *P. V.* 263 πημάτων ἔξω πόδα | ἔχει (and so *Ph.* 1260 ἐκτὸς κλαυμάτων, *Eur. Her.* 109 ἔξω πραγμάτων).

620 f. σοφία, modal dat., = σοφῶς: cp. *El.* 233 εὐνοία γ' αὐδῶ: so ὀργῇ (*O. T.* 405), θυμῷ (*O. C.* 659), etc.—ἐκ του, i.e. by some wise man of olden time:—not like the οὐκ ἔφατις in *Aesch. Ag.* 369 (alluding to *Diagoras*). Cp. frag. adesp. 383 (schol. on *Tr.* 296) καὶ τοῦτο τοῦπος ἐστὶν ἀνδρὸς ἐμφρονος, | ὅταν καλῶς πράσῃ τις, ἐλπίζειν κακά. For similar γνῶμαι in tragic lyrics, cp. *Aesch. Ag.* 750, *Ch.* 313.—πέφανται: *Tr.* 1 λόγος μὲν ἐστ' ἀρχαῖος ἀνθρώπων φανείς: *O. T.* 525, 848.

622 ff. τὸ κακὸν δοκεῖν ποτ' κ.τ.λ., 'that soon or late evil seems good to him whose mind etc.' The sense of ποτέ here is not 'sometimes,' but 'at one time or another,' 'at length,' as *Ph.* 1041 ἀλλὰ τῷ χρόνῳ ποτέ. A moment arrives when he makes the fatal error. ἄτη (ἀάω), as the heaven-sent influence that leads men to sin, is properly 'hurt done to the mind.' Milton, *Samson* 1676 *Among them he a spirit of phrenzy sent, Who hurt their minds.* Cp. βλαψίφρων, φρενοβλαβής. *Il.* 19. 137 ἀλλ' ἐπεὶ ἀσάμην, καὶ μεν φρένας ἐξέλετο Ζεὺς. Theognis 403 σπεύδει ἀνὴρ, κέρδος διζήμενος, ὃν τινα δαίμων | πρόφρων εἰς μεγάλην ἀμπλακίην παράγει, | καὶ οἱ ἔθηκε δοκεῖν, ἃ μὲν ἦ κακά, ταῦτ' ἀγάθ' εἶναι, | εὐμαρέως, ἃ δ' ἂν ἦ χρήσιμα, ταῦτα κακά. Lycurgus in *Leocr.* § 92 οἱ γὰρ θεοὶ οὐδὲν πρότερον ποιοῦσιν ἢ τῶν πονηρῶν ἀνθρώπων τὴν διάνοιαν παράγουσι· καὶ μοι δοκοῦσι τῶν ἀρχαίων τινὲς ποιητῶν ὥσπερ χρησμοὺς γράψαντες τοῖς ἐπιγιγνομένοις ταῦτα τὰ ἱαμβεῖα καταλιπεῖν· ὅταν γὰρ ὀργῇ δαιμόνων βλάβη τινα, — τοῦτ' αὐτὸ πρῶτον, ἐξαφαιρεῖται φρενῶν | τὸν νοῦν τὸν ἐσθλόν, εἰς δὲ τὴν χείρῳ τρέπει | γνώμην, ἵν' εἰδῇ μηδὲν ὦν ἀμαρτάνει. The schol. on our verse quotes an unknown poet's lines, ὅταν δ' ὁ δαίμων ἀνδρὶ πορσύνῃ κακά, | τὸν νοῦν ἔβλαψε πρῶτον, ᾧ βουλεύεται. 'Quem Iuppiter vult perdere, dementat prius.' The epic ἔμμεν (used also by Pind. and Sappho) occurs nowhere else in tragedy.

625 ὀλίγιστον, a superl. used not only in epic poetry but also by Attic writers (as Ar. and Plat.), is right here. The ms. ὀλιγοστόν cannot be defended by Ar. *Pax* 559 πολλοστῷ χρόνῳ, which is merely another form of πολλοστῷ ἔτει, i.e. πολλοστός has its proper sense, 'one of many' (*multesimus*), and the χρόνος, like the ἔτος, is conceived as the last of a series. So ὀλιγοστός χρόνος would mean, not, 'a fraction of time,' but, 'one in a small number of χρόνοι' or periods.—πράσσει...ἐκτὸς ἄτας, like πράσσει καλῶς: so πράσσειν κατὰ νοῦν (Plat. *Rep.* 366 B, Ar. *Eq.* 549). ἄτας is here 'calamity' (as in 584, 614), while in the last verse ἄταν is rather 'infatuation.'

626 f. μὴν instead of the usu. καὶ μὴν (526).—νέατον, 'youngest and last,' Megareus being dead (1303): cp. 807 τὰν νεάταν ὁδόν; so 808, *Ai.* 1185. As applied to a person, νέατος could not be said of a sole survivor unless he was also the latest-born. γέννημ': cp. 471 n.—ἀχνύμενος with μόρον as internal acc.: cp. *Il.* 5. 361 ἄχθομαι ἔλκος.

628 τάλιδος, 'bride.' Except in the lexicons, τάλις occurs

only here and in a verse of Callimachus, αὐτίκα τὴν τάλιν παιδὶ σὺν ἀμφιθαλεῖ, quoted by the Schol., who says, τάλις λέγεται παρ' Αἰολεῦσιν ἢ ὀνομασθεῖσά τι νύμφη. Hesychius has, τάλις· ἡ μελλόγαμος παρθένος καὶ κατωνομασμένη τινί· οἱ δὲ γυναιῖκα γαμετήν· οἱ δὲ νύμφην. This shows that τάλις could mean, not only an affianced bride, but also a bride after marriage: just as νύμφη can mean either. The epithet τῆς μελλογάμου is not, then, superfluous 'comes he grieving for the doom of his promised bride'; and τῆς μελλονύμφου in 633 is no argument against it. On the other hand τάλιδος, without the epithet, would have a crude effect.—Curtius connects τάλις with τέρ-ην, tender; θρόνα, flowers: Sanskrit *tár-una-s*, youthful, tender, *tál-unī*, girl, young woman. He supposes the first idea to be that of a plant sprouting or blossoming (cp. θάλος). This at least agrees well with what we know as to the usage of τάλις.

630 ἀπάτας (gen. sing.) λεχέων, a deceit practised on him, a disappointment, in regard to his marriage 'bitter for the baffled hope of his marriage.' The gen. λεχέων is one of relation, helped, perhaps, by the idea of privation (as if ἀπάτη were ἀποστέρησις).

631—780 *Third ἐπεισόδιον. Haemon vainly intercedes with his father. They quarrel, and the son abruptly leaves the scene (765). Creon then commands that Antigone shall at once be immured in a rocky vault.*

631 μάντεων ὑπέρτερον = βέλτιον ἢ μάντεϊς ἴσασιν (and better, therefore, than they could tell us). A proverbial expression for certainty from the evidence of our senses. Eur. *H. F.* 911 ΑΓ. ἄλαστα τὰν δόμοισι.—ΧΟ. μάντιν οὐχ ἕτερον ἄξομαι, 'I will not bring a seer, other than myself' (cp. *O. T.* 6), i.e. 'I need no seer to tell me that':—imitated by the author of the *Rhesus* 949 σοφιστὴν δ' ἄλλον οὐκ ἐπάξομαι, who also has 952 ἤδη τὰδ' οὐδὲν μάντεως ἔδει φράσαι. Cp. *O. C.* 403.

632 f. τελείαν, 'fixed,' announces that he will not yield.—ψήφον: cp. 60.—ἄρα μή, like μὴ, 'can it be that...?' *El.* 446.—τῆς μελλονύμφου: for the gen., cp. Thuc. i. 140 τὸ Μεγαρέων ψήφισμα, and n. on 11.—λυσσαίνων, the reading of the mss., is a word not extant elsewhere, but as correctly formed as ὀργαίνω, χαλεπαίνω, etc. At first sight it seems too strong: λύσσα is 'raving.' But a certain vehemence of language characterises Creon (cp. 280 ff.). Instead of saying merely, 'have you come here in displeasure?', he says, 'have you come here to storm

at me?' As σοὶ μὲν shows, there is a tacit contrast with the sisters: he had described Ismene as λυσσῶσαν (492).

634 σοὶ μὲν: cp. 498.—πανταχῇ δρῶντες, 'however I may act.' *Ai.* 1369 ὡς ἂν ποιήσης, πανταχῇ χρηστός γ' ἔσει. *Her.* 9. 27 πάντῃ γὰρ τεταγμένοι (wherever we may be posted) πειρησόμεθα εἶναι χρηστοί: *id.* 8. 110 πάντως ἔτοιμοι ἦσαν λέγοντι πείθεσθαι ('ready in every case').

635 f. σός: cp. *O. C.* 1323.—γνώμας ἔχων χρηστάς, having good counsels, ἀπορθοῖς (αὐτάς) μοι, thou settest them before me as rules. ἀπορθόω (a rare word) means, like ἀπευθύνω, (1) 'to straighten out,' and then (2) 'to guide in a straight course.' *Plat. Legg.* 757 E (praying the gods) ἀπορθοῦν τὸν κλῆρον πρὸς τὸ δικαιοτάτον, 'to direct the lot (for magistracies) in the best interests of justice.' Here the γνώμαι are the κανόνες, *regulae*, which are to guide the youth's course: cp. *fr.* 430 ὥστε τέκτονος | παρὰ στάθμην ἰόντος ὀρθοῦται κανών. *Eur. El.* 52 γνώμης πονηροῖς κανόνισιν ἀναμετρούμενος | τὸ σῶφρον.—Others understand: (1) ἀπορθοῖς γνώμας μοι, thou guidest *my* views, χρηστὰς ἔχων, having good views (of thine own). Or (2) 'Having good views, thou guidest me,' supplying με with ἀπορθοῖς (like *O. T.* 104 ἀπευθύνειν πόλιν). But μοι would then be awkward. Cp. *Plaut. Trin.* 304 (a son to his father) *sarta tecta tua praecepta usque habui mea modestia*.

637 f. ἀξιῴσεται, pass.; cp. 210, *O. C.* 581 δηλώσεται, *O. T.* 672 στυγίσηται (n.). ἀξ. μέζων φέρεσθαι, will be *esteemed* more important to win (cp. 439 ἥσσω λαβεῖν): so *Plat. Theaet.* 161 D ὥστε καὶ ἄλλων διδάσκαλος ἀξιούσθαι δικαίως, 'to be justly ranked as a teacher.' The same use is implied in *Legg.* 917 D ὁπόσης ἂν τιμῆς ἀξιῴσῃ τὸ πωλούμενον (at whatever price he may value...)—σοῦ καλῶς ἡγοῦμ. (with μέζων), than thy good guiding: cp. *Her.* 1. 34 μετὰ δὲ Σόλωνα οἰχόμενον.—It is a mistake (I think) to detect a mental reserve in the participle ('than thy guiding, *if, or when, it is good*'). Haemon knows that his one chance of saving Antigone is first to mollify his father, and then to urge the argument from public opinion (688 ff.). His deference is unqualified.

639 γάρ in assent (*O. T.* 1117).—διὰ στέρνων ἔχειν, lit., 'to be disposed in one's breast,' = φρονεῖν, or διακείσθαι. Here οὕτω, going with ἔχειν, shows that the verb is intrans.,—not trans., with ταῦτα understood.

640 (One ought to think thus),—that is, ὀπισθεν ἐστάναι πατρ. γνώμης, one ought to place oneself under the guidance of

a father's counsel, πάντα, in all things (adv. neut. pl., *O. T.* 1197 etc.). Thus ἐστίοναι depends on χρή,—the indefinite subject of ἔχειν (τινά) being continued with it; and the whole clause explains οὕτω. The image from a soldier posted behind his leader suits the military tone in which Creon presently enforces the value of discipline (670). Cp. Plat. *Rep.* 471 D εἶτε καὶ ἐν τῇ αὐτῇ τάξει εἶτε καὶ ὀπισθεν ἐπιτεταγμένον. The phrase ὀπισθεν ἐστάναι γνώμης is a poetical equiv. for ἀκολουθεῖν τῇ γνώμῃ (*Thuc.* 3. 38).

643 f. ὥς without ἄν, as 760, *O. T.* 359, and oft.—ἀνταμύνονται, a neutral word: thus *Thuc.* 2. 67 τοῖς αὐτοῖς ἀμύνεσθαι, to retaliate; but 1. 42 τοῖς ὁμοίοις ἡμᾶς ἀμύνεσθαι, to reward: here κακοῖς defines it.—ἐξ ἴσου πατρί = ὥσπερ ὁ πατήρ (cp. 516): *O. C.* 171 ἀστοῖς ἴσα χρὴ μελετᾶν.—The son's part is τοὺς αὐτοὺς ἐχθροὺς καὶ φίλους νομίζειν,—the definition of a ξυμμαχία as dist. from a merely defensive ἐπιμαχία, *Thuc.* 1. 44. Cp. 523 n.

646 f. ἄλλο is most simply taken as governed by φύσαι, though, if we had ἦ instead of πλὴν, Greek idiom would rather lead us to supply ποιῆσαι: see on 497, and cp. *Ai.* 125 οὐδὲν ὄντας ἄλλο πλὴν | εἶδωλ'. This is better than to make ἄλλο object to εἶποις ('what could one say of him,' etc.).—πόνους: cp. 533.—γέλων: cp. *El.* 1153 γελῶσι δ' ἐχθροί: *Ai.* 79 οὐκ οὖν γέλως ἡδιστος εἰς ἐχθροὺς γελᾶν; 961 οἱ δ' οὖν γελῶντων κάπι-χαίρόντων κακοῖς.

648 τὰς φρένας γ'...ἐκβάλῃς, 'cast off the restraint of reason,' as *O. T.* 611 φίλον...ἐσθλὸν ἐκβαλεῖν, *O. C.* 631 εὐμένειαν ἐκβάλαι (reject friendship). The first idea is that of *casting out* of house or land, banishing. Somewhat similar is Plat. *Crito* 46 B τοὺς δὲ λόγους, οὓς ἐν τῷ ἔμπροσθεν ἔλεγον, οὐ δύναμαι νῦν ἐκβαλεῖν (reject). Cp. 683. γε emphasises τὰς φρένας ἐκβάλῃς, and not merely τὰς φρένας: cp. 747: *O. C.* 1278 τοῦ θεοῦ γε προστάτην, where γε emphasises the whole phrase, not merely the word θεοῦ.—ὑφ' ἡδονῆς: *Ai.* 382 ἡ που πολὺν γέλωθ' ὑφ' ἡδονῆς ἄγεις. Here the word denotes sensuous impulse: cp. *Eur. Ph.* 21 ἡδονῇ δούς: *Thuc.* 3. 38 ἀκοῆς ἡδονῇ ἡσσωμένοι.

650 ψυχρόν, irigid, joyless: *Eur. Alc.* 353 ψυχρὰν μὲν, οἶμαι, τέρψιν.—παραγκάλισμα, 'a burden to the arms': so *Tr.* 540 ὑπαγκάλισμα (of a wife); and so ἀγκάλισμα, ἐναγκάλισμα. The neuter gives a contemptuous tone. Cp. 320 λάλημα, 756 δούλευμα. *Eur. Or.* 928 τᾶνδον οἰκουρήματα (of women), *Aesch. Ag.* 1439 Χρυσήϊδων μέλιγμα (*Agamemnon*).

651 f. **δόμοις**. For the full stop after the 5th foot cp. *O. T.* 800.—**ἔλκος**, esp. an ulcer; said in *Il.* 2. 723 of a serpent's venomous bite; hence fitting here in ref. to the false friend, the *ἔχιδνα* in the house (531). So civil strife (*στάσις ἐμφυλος*) is described by Solon as *πάσῃ πόλει... ἔλκος ἄφυκτον* (4. 17).—**φίλος** is any one near and dear to us; the masc. is used, though the reference is to a wife, because the thought of domestic treason is put in the most general way: so (though with ref. to a woman) 464 *καθ'ανών*, 496 *ἀλούς*. Cp. *Eur. Alc.* 355 *ἦδὺν γὰρ φίλους | κὰν νυκτὶ λείσσειν, ὄντιν' ἂν παρῇ χρόνον* Admetus speaking of his wife.

653 **πτύσας**, 'with loathing': *Aesch. P. V.* 1069 (speaking of treason) *κοῦκ ἔστι νόσος | τῇσδ' ἦντιν' ἀπέπτυσα μᾶλλον*.—**ώσεί τε δυσμενῇ (οὔσαν)**, 'and as if she were a foe.' For *πτύσας* connected by *τε* with an adj. in a different case, see n. on 381 *σέ γ' ἀπιστοῦσαν... ἄγουσι... καὶ... καθελόντες*. In *El.* 234 we have *μάτηρ ὥσεί τις πιστά*: but nowhere in Attic poetry do we find the epic and lyric use of *ώσεί τε* as merely = *ώσεί* (*Il.* 2. 780, *Pind.* 1. 44, etc.). And, as we have seen, it is needless to assume it here.

654 **νυμφεύειν** here = *γαμεῖσθαι*, *nubere*, as 816. But it also = *γαμεῖν*, *uxorem ducere*: *Eur. I. A.* 461 *Ἄιδης νιν, ὡς ἔοικε, νυμφεύσει τάχα*.

656 f. **ἀπιστήσασαν**: cp. 219.—**ψευδῇ**: referring to his solemn and public declaration, 184—210.

658 **κτενῶ**. For the emphatic pause, cp. 72 *θάψω*, and n. on 46.—**πρὸς ταῦτ'**, after an announcement of resolve, and before a defiant imperative, as *O. T.* 426, *O. C.* 455, *El.* 820, *Aesch. P. V.* 992, *Ar. Ach.* 959 etc. Similarly *πρὸς οὖν τάδε*, *Ar. Nub.* 1030.—**ἐφυμνείτω**, repeatedly invoke (a scornful word): cp. 1305, *O. T.* 1275 n.—**Δία ξύναιμον**: see on 487.

659 f. **τά γ' ἐγγ. φύσει**, those who, by birth, are relatives: for the place of the adverbial *φύσει*, cp. *El.* 792 *τοῦ θανόντος ἀρτίως*, *Aesch. P. V.* 216 *τῶν παρεστῶτων τότε*. For the neut., instead of *τοὺς ἐγγενεῖς*, cp. *Ph.* 448 *τὰ μὲν πανοῦργα καὶ παλιντριβῇ... τὰ δὲ | δίκαια καὶ τὰ χρήστ'*.—**ἄκοσμα**, unruly: so of *Thersites*, *Il.* 2. 213 *ὅς ῥ' ἔπεα φρεσὶν ἦσιν ἄκοσμά τε πολλά τε ἦδη*, | *μάψ, ἀτὰρ οὐ κατὰ κόσμον, ἐριζέμεναι βασιλεῦσιν*. Cp. 730.—**θρέψω** with predicative adj., as 1080, *O. T.* 98, etc.—**κάρτα τοὺς ἔξω γ.**, sc. *ἀκόσμους* *θρέψω*. 'If I allow my own kindred to be unruly, I shall be obliged to tolerate unruliness in the citizens at large. For my authority as a ruler will be gone.'

661—671. The connexion of thought in the whole passage—which is slightly obscured by compression—may be most clearly shown by taking the verses in small consecutive groups. (1) 659 f. If I tolerate disloyalty in my own relatives, I shall encourage it in other citizens. (2) 661 f. *For* (γάρ) only a man who is firm (χρηστός) where his own relatives are concerned will be found to uphold justice in the State (*i.e.* will have the authority necessary for doing so). (3) 663 f. Now, I recognise disloyalty in any one who breaks the law and defies the government, as Antigone has done. (4) 666 f. Instead of so doing, the citizen is bound to obey the government in everything. (5) 668—671. There is nothing slavish in that; on the contrary, it shows that the citizen is not only a good subject, but would, if required, be a good ruler;—as he would also be a good soldier.—Then comes the general censure on unruliness (672—676). And then the conclusion:—I must vindicate my authority, and punish Antigone (677—680).

663 f. ὑπερβάς, absol., having transgressed: *Il.* 9. 501 ὅτε κέν τις ὑπερβήῃ καὶ ἁμάρτη: so *Plat. Rep.* 366 A ὑπερβαίνοντες καὶ ἁμαρτάνοντες.—τοῦνπιτάσσειν, prop. said of a master giving orders to slaves (*O. C.* 839): so ἐπιτάγματα are a despot's commands (*Arist. Pol.* 4. 4. 28). For the art., cp. 78.—νοεῖ, as 44.—Antigone 'did violence to the laws' by her deed: she seemed 'to dictate to her rulers' when she proclaimed a law superior to theirs (450 ff.). Cp. 482 ff.

666 f. στήσει: the optat. (instead of ὃν ἂν στήσῃ) puts the case in the most general way: any one whom she might conceivably appoint. Hence this optat. suits γινώμαι: cp. 1032: *Tr.* 92 τό γ' εὔ | πράσσειν, ἐπεὶ πύθοιτο, κέρδος ἐμπολᾷ: *O. T.* 315 (n.), *ib.* 979.—καὶ τάναντία, *i.e.* καὶ μεγάλα καὶ ἄδिका. So oft. in euphemisms, *Thuc.* 4. 62 ἀγαθὸν ἢ...τὰ ἐναντία: *Plat. Rep.* 472 C εὐδαιμονίας τε πέρι καὶ τοῦ ἐναντίου. Cp. *Leutsch Paroem.* App. 1. 100 κρεισσόνων γὰρ καὶ δίκαια κᾷδικ' ἔστ' ἀκούειν: and the verse cited by schol. on *Aesch. P. V.* 75 δοῦλε, δεσποτῶν ἄκουε καὶ δίκαια κᾷδικα.

668 f. τοῦτον...τὸν ἄνδρα refers to the indefinite subject of κλύειν in 666:—the man who thus obeys. The looseness of grammatical connexion would hardly be felt when the sense was so clear. Cp. 1035 (τῶν δ'). So in *O. C.* 942 αὐτοῦς refers to τὴν πόλιν in 939.—καλῶς...εὔ: for the change of word

in the epanaphora cp. *O. C.* 1501 σαφῆς μὲν ἀστῶν ἐμφανὴς δὲ τοῦ ξένου (n.).—ἀν with ἀρχεῖν (= ὅτι ἄρχοι ἀν) as well as θέλειν.

670 f. *δορός...χειμῶνι*, 'in the storm (or 'stress') of war.' Eur. *Suppl.* 474 πολλὸς κλύδων | ἡμῖν τε καὶ σοὶ ξυμμόχοις τ' ἔσται *δορός*.—*προσ τεταγμένον*, the regular term for placing soldiers at their posts: Thuc. 2. 87 ἔπεσθε, χώραν μὴ προλείποντες ἢ ἂν τις προσταχθῇ.—*παραστάτην*, one who stands beside one in the ranks (as *προστάτης* in front and *ἐπιστάτης* behind). The Attic *ἔφηβος*, on beginning, at eighteen, his term of service as a *περίπολος*, took an oath, οὐ καταισχυνῶ ὄπλα τὰ ἱερά [the arms given to him by the State], οὐδ' ἐγκαταλείψω τὸν παραστάτην ὅτῳ ἂν στοιχήσω (by whose side he should be placed): Stob. *Serm.* 43. 48. Thus for an Athenian audience this verse would be effective and would seem peculiarly appropriate when addressed to the youthful Haemon.

673 πόλεις ὄλλυσιν, ἢδ' is far better and more spirited than πόλεις τ' ὄλλυσιν ἢδ': it is also strongly confirmed by the similar passage, 296 ff., where we have τοῦτο—τόδ'—τόδ', just as here αὕτη...ἢδ'...ἢδ'. When πόλεις had become, as in L, πόλιν,—a corruption found also in Aesch. *Pers.* 489,—τ' may have been added for metre's sake. To ἢδὲ itself there is no objection: it was certainly used in iambs by Soph. (fr. 253, fr. 503), no less than by Aesch. (*Cho.* 1025, *Eum.* 414), and by Eur. (*Hec.* 323, *H. F.* 30).

674 ff. *συμμάχου* is a certain correction of L's *συμμάχη*. The meaning is, 'Disobedience causes allied forces (*σύμμαχον δόρυ*) to break up in flight.' It turns union into disunion,—the hope of victory into defeat.—*τροπὰς καταρρήγνυσιν*, lit., *causes rout to break forth*, i.e. breaks up the army in rout. Cp. Athen. 130 C ὁ γελοιοποιὸς εἰσῆλθε...καὶ πολλοὺς κατέρρηξεν ἡμῶν γέλωτας, 'and caused shouts of laughter to break forth among us' (not, 'wreaked many witticisms upon us,'—as Casaubon took it). The only peculiarity in the use of the verb is that it is here equiv. to *ποιεῖ καταρρήγνυσθαι*.—τῶν δ' ἔρθουμένων (masc.), of those who have a prosperous course: Thuc. 2. 60 πόλιν...ἔρθουμένην, opp. to *σφαλλομένην*: 8. 64 ξυνέβη...τὴν πόλιν ἀκινδύνως ἔρθοῦσθαι. Cp. 163, 167.—τὰ πολλὰ σώματα, 'the greater number of lives,' differing from τοὺς πολλοὺς only by bringing out the notion of personal safety more vividly. Cp. *Al.* 758 where the masc. ὅστις follows τὰ...

σώματα.—ἡ **πειθαρχία**: called τῆς εὐπραξίας | μήτηρ by Aesch. *Th.* 225. The schol. quotes *Il.* 5. 531 αἰδομένων δ' ἀνδρῶν πλείονες σόοι ἢ ἐπέφονται.

677 ἀμυντέ', the impers. neut. plur., as Her. 9. 58 ἐκείνοισι ταῦτα ποιεῖσιν οὐκ ἐπιτρεπτέα ἐστί, ἀλλὰ διωκτέοι εἰσὶ: Thuc. 1. 86 τιμωρητέα, 88 πολεμητέα, 118 ἐπιχειρητέα, etc.: so *O. C.* 495 ὀδωτά. Cp. 447, 576. Eur. *Or.* 523 ἀμυνῶ δ', ὅσον περ δυνατός εἰμι, τῷ νόμῳ. Thuc. 1. 140 τοῖς κοιῇ δόξασι βοηθεῖν.—τοῖς κοσμουμένοις (neut.), the regulations made by οἱ κοσμοῦντες, the rulers: meaning here, his own edicts. For the act. κοσμεῖν, cp. Her. 1. 59 (Peisistratus) ἔνεμε τὴν πόλιν κοσμέων καλῶς τε καὶ εὖ. And for the pass. thus used, *ib.* 100 ταῦτα μὲν κατὰ τὰς δίκας ἐπόεε (Deiöces), τάδε δὲ ἄλλα ἐκεκοσμέατό οἱ: 'and the following regulations had also been made by him.'—κόσμος was said of a constitution, esp. oligarchical (Thuc. 4. 76 μεταστῆσαι τὸν κόσμον καὶ ἐς δημοκρατίαν...τρέψαι: 8. 72 μένειν ἐν τῷ ὀλιγαρχικῷ κόσμῳ). The Cretan κόσμοι were oligarchical magistrates, with military as well as civil powers (Arist. *Pol.* 2. 10).

678 κοῦτοι...ἡσσητέα, 'we must not be worsted by a woman': Ar. *Lys.* 450 ἀτὰρ οὐ γυναικῶν οὐδέ ποτ' ἔσθ' ἡττητέα | ἡμῖν. (Cp. Milton, *Samson* 562 'Effeminately vanquished.') Since ἡσσησθαι is only pass., its verbal in τέος can be only pass.: as ἀλωτέον could mean only, 'one must be taken.' But even in other cases the verbal in τέος sometimes answers to the pass., not to the act., sense of the verb: as Xen. *Oec.* 7 § 38 ὅταν ἐκείνη (the queen-bee) ἐκλίπη, οὐδεμία οἴεται τῶν μελιττῶν ἀπολειπτέον εἶναι, ἀλλ' ἔπονται πᾶσαι: i.e. ὅτι δεῖ ἀπολείπεσθαι (pass.), 'to be left behind.'

679 f. δαί: for the pause, cp. 555.—ἐκπεσεῖν: here absol., to be displaced, thrust out: oft. of dethronement (ἐκπ. τυραννίδος, ἀρχῆς, κράτους, Aesch.), or of exile (χθονός, *O. C.* 766).—κούκ ἄν...καλοῖμεθ' ἄν: the doubled ἄν, as oft. in emphatic or excited utterances (*O. T.* 339 n.).

681 μέν: 498, 634.—τῷ χρόνῳ, by our age: cp. 729 τὸν χρόνον, 'my years': *O. T.* 963.—κεκλέμεθα, are deceived: so 1218: *Tr.* 243 εἰ μὴ ξυμποραὶ κλέπτουσί με.

682 δοκεῖς λέγειν φρονούντως περὶ (τούτων περὶ) ὧν λέγεις. At first sight it is natural to wish, with Herm., for δοκεῖς...ὧν λέγεις λέγειν πέρι. Cp. 1057 ἄν λέγῃς λέγων. But here it is fitting that λέγειν should have the prominence of the first place. And the undoubted harshness of the order may be partly

excused by observing that *ὦν λέγεις* is practically equiv. to *τούτων*.

683 ff. *θεοί*. Creon had urged that filial piety demands the submission of the son's judgment to the *γνώμη πατρώα* (640); and had warned Haemon against disregarding the voice of reason (648). Haemon replies: 'Reason is the gift of the gods. I dare not suggest that your reasonings are wrong; but other men, too, may sometimes reason soundly. Now, I know what the Thebans are saying of your action; and, as a son devoted to your welfare, I ought to tell you.'—The tact and deference which mark this speech place Creon's *αὐθάδεια* in a stronger light.—*κτημάτων*: cp. 1050: *O. T.* 549: *Her.* 5. 24 *κτημάτων πάντων ἐστὶ τιμιώτατον ἀνὴρ φίλος ξυνετός τε καὶ εὖνοος*.

685 f. *ἐγὼ δ' ὅπως*: lit., 'I should not be able to say (and may I never be capable of saying!) in what respect (*ὅπως*) thou dost not say these things rightly.' He could not, if he would—and would not, if he could—impugn his father's reasonings. He only suggests that the case may have also another aspect, which Creon has not considered.—*μὴ* after *ὅπως* is generic, as after *ὅς*, *ὅστις* (691, 696): I could not say what point in thy argument is *such as not* to be true:—just as we could have *οὐκ οἶδα ὃ* (or *ὃ τι*) *μὴ ἀληθεύεις*.—*μὴτ' ἐπισταίμην*. For this verb as = 'to be capable of,' cp. 472, *Tr.* 543 *ἐγὼ δὲ θυμοῦσθαι μὲν οὐκ ἐπίσταμαι | νοσοῦντι κείνῳ*. For the wish co-ordinated with the statement of fact, cp. 500: *Tr.* 582 *κακὰς δὲ τόλμας μὴτ' ἐπισταίμην ἐγὼ | μὴτ' ἐκμάθοιμι, τὰς τε τολμώσας στυγῶ*: and *ib.* 143.

687 *καλῶς ἔχον* (*sc. τι*: cp. *O. T.* 517 *εἰς βλάβην φέρον*), something good, some true thought, *γένοιτο ἄν καὶ ἑτέρῳ*, might come to (occur to) another also. For *γένοιτο* cp. *Plat. Sympr.* 211 D *εἴ τῳ γένοιτο αὐτὸ τὸ καλὸν ἰδεῖν*.

688 f. *σοῦ δ' οὖν*: 'but in any case (*i.e.*, whatever may be the worth of opinions different from yours) it is my natural part to watch on your behalf,' etc. For *δ' οὖν* cp. 722, 769: *O. C.* 1205 *ἔστω δ' οὖν ὅπως ὑμῖν φίλον*.—The gen. *σοῦ* is supported by the use of the gen. with *προκῆδομαι* (741), *προταρβῶ* (83), *προνοῶ*, etc., and expresses the idea, 'in thy defence,' better than *σοί* would do. Cp. *Eur. Med.* 459 *τὸ σὸν...προσκοπούμενος*.—For the repeated *τις*, cp. *Aesch. Eum.* 889 *μήνιν τιν' ἢ κότον τιν'*. *Thuc.* 4. 62 *εἴ τῳ τι ἔστιν ἀγαθὸν ἢ εἴ τῳ τὰ ἐναντία*.

690 *τὸ γὰρ σόν*, not *τὸ σὸν γάρ*: so *O. T.* 671 *τὸ γὰρ σόν*,

οὐ τὸ τοῦδ' : *ib.* 1024 ἡ γὰρ πρὶν...ἀπαιδία. In the case of σὸν, at least, this order seems to strengthen, rather than diminish, the emphasis. ὅμα: cp. *O. T.* 447 οὐ τὸ σὸν | δείσας πρόσωπον. Jeremiah i. 8 'Be not afraid of their faces.'—δημότη, the ordinary Theban citizen : cp. *O. C.* 78 n.

691 λόγοις τοιούτοις, causal dat. : thy face is terrible to the citizen *on account of* such words as shall displease thee : *i.e.* the citizen imagines the stern king's face growing darker at the sound of frank speech, and restrains his lips. (Cp. 509.) Doubts as to the dat. λόγοις τ. led Dindorf to suppose the loss of one verse (or more) after 690. The dat. is certainly bold—esp. with ἀνδρὶ δ. preceding it—yet it is (I think) quite within the possibilities of classical idiom. We should remember that Athenians were accustomed to use a simple dat. (of 'time' or 'occasion') in speaking of festivals,—as τραγωδοῖς καινοῖς : cp. (*e.g.*) *Plat. Symp.* 174 A χθές γὰρ αὐτὸν διέφυγον τοῖς ἐπινικίοις 'I eluded him yesterday *when he was holding* his sacrifice for victory.' So, here, the dat. λόγοις τοιούτοις, though properly causal, might sound to a Greek ear like, 'at such words,' *i.e.* 'when such words are spoken.' The causal dat. in 391, ταῖς σαῖς ἀπειλαῖς, is similar. Cp. also *Thuc.* i. 84 εὐπραγίαις...οὐκ ἐξυβρίζομεν, where the notion, 'by reason of successes,' is similarly blended with the notion, 'in seasons of success.'—οἷς with τέρψει (cp. *O. C.* 1140, *Ph.* 460), κλύων epexegetic. If, however, the order had been κλύων τέρψει, then οἷς might have been for οὗς, by attraction. The μή is generic ('such that not...'), cp. 696. For the fut. midd. τέρψομαι (with pass. sense) cp. fr. 612 ὅπου γε μὴ δίκαια τέρπεται, and [*Eur.*] *Rhes.* 194. For the fut. ind. after a relative with μῆ, cp. *O. T.* 1412 n.

692 f. ὑπὸ σκότου goes with ἀκούειν more naturally than with ὀδύρεται, and the sense is the same : *i.e.* he is in the σκότος where the things are said : for the gen., cp. 65 n., and *Tr.* 539 μίμνομεν μῖας ὑπὸ | χλαίνης, which shows that we need not here conceive the sounds as 'coming from under' the darkness. Cp. *Xen. Cyr.* 4. 6. 4 κατέσχεν ὑπὸ σκότου τὸν φθόνον. *Eur. Or.* 1457 ὑπὸ σκότου | ἔϊφη σπάσαντες. But ὑπὸ σκότῳ also occurs (*Aesch. Ag.* 1030, *Eur. Ph.* 1214).

695 κάκιστ'...εὐκλεεστάτων : cp. *O. T.* 1433 ἄριστος ἐλθὼν πρὸς κάκιστον. *Plat. Apol.* 30 A τὰ πλείστου ἄξια περὶ ἐλαχίστου ποιεῖται.—ἀπ' ἔργων, as their result : *Ai.* 1078 πεσεῖν ἂν καὶ ἀπὸ σμικροῦ κακοῦ.

696 ff. *ἥτις* with causal force (*O. C.* 962); hence, too, the generic *μήθ'...μήθ'* which belong to *εἶασε* (understood with the second *μήθ'*), not to *ἰδέσθαι*: 'being one who did not allow' (*quae non permiserit*).—*αὐτάδελφον*: cp. 1.—*ἐν φοναῖς* 'amidst bloodshed,' 'by a bloody death': cp. 1314. The phrases *ἐν φονῇσιν* and *ἀμφὶ φονῇσιν* are Homeric, and Her. uses the former (with art., 9. 76 *ἐν τῇσι φονῇσι ἐόντας*). The phrase *ἐν φοναῖς* is used by Pindar, Aesch., Eur., and (in parody) by Ar. But v. 1003 of this play—the only play of Soph. which contains the word—seems a solitary Attic instance of *φοναῖς* without *ἐν*.

699 *χρυσῆς*, a general epithet for what is brilliant or precious: thus Pind. *P.* 3. 73 *ὑγίειαν...χρυσέαν*, and even (*O.* 10. 13) *στεφάνῳ χρυσεάς ἐλαίας* (the wreath of natural olive), as Olympia is *μάτηρ χρυσοστεφάνων ἀέθλων* (*O.* 8. 1) in a like sense. Cp. *O. T.* 157 ('golden' hope), *O. C.* 1052 (the 'golden' bliss of initiation).—There is no allusion to a *χρυσοῦς στέφανος*.—*λαχεῖν* can take either gen. or acc., the latter being more freq. (*O. C.* 450 n.). But here the inf. is rather epexegetic (cp. 1098 *λαβεῖν*), the gen. depending on *ἀξία*.

700 *ἐπέρχεται*, spreads *over* (the town). Cp. *Od.* 1. 299 *οἶον κλέος ἔλλαβε...* | *πάντας ἐπ' ἀνθρώπους*. Cp. *ὑφέρπειν*, of secret rumour, *O. T.* 786 n.

703 f. *θάλλοντος*, prospering, as *Ph.* 419 *μέγα | θάλλοντές εἰσι νῦν ἐν Ἀργείων στρατῷ*.—*μείζον εὐκλείας* = *μείζον ἢ εὐκλεία*.—*πρὸς παίδων*, 'on the part of children,' from their side: cp. *Tr.* 738 *τί δ' ἔστιν, ὦ παῖ, πρὸς γ' ἐμοῦ στυγούμενον*; We understand *μείζον ἄγαλμά ἐστι τῆς ἐκείνων εὐκλείας*.—The conjecture *εὐκλεία* is attractive, (a) because *θάλλω* so oft. takes a dat. of respect, as Hes. *Op.* 234 (*ἀγαθοῖσι*), Pind. *O.* 9. 16 (*ἀρεταῖσιν*), etc.: (b) because the strong sigmatism of the verse is thus modified. But the words *πρὸς παίδων* confirm *εὐκλείας*, since with *εὐκλεία* we should have expected *παίδων* alone. It is true that *πατὴρ θάλλων εὐκλεία* could mean 'a father's fame' (cp. 638); but one could not have, *πρὸς παίδων τί μείζον ἄγαλμα παίδων εὐκλεία θαλλόντων*; Tr. 'what indeed is a nobler ornament for children than a prospering sire's fair fame; or for sire than son's?'

705 f. *νυν*: cp. 524.—*φόρει*: Ar. *Eq.* 757 *λῆμα θούριον φορεῖν*: Eur. *Hipp.* 118 *σπλαγχνον ἔντονον φέρων*. So Shaksp. *Cymb.* 3. 4. 146 'if you could wear a mind | Dark as your fortune is': *Caes.* 5. 1. 113 'He bears too great a mind.'—

ἦθος = a way of *thinking*: the inf. depends on it, as on 'do not think.' ὡς φῆς σύ, your way of speaking, = ὃ σὺ φῆς: cp. *O. C.* 1124 (n.) καὶ σοι θεοὶ πόροιεν ὡς ἐγὼ θέλω.—κούδέν, not καὶ μηδέν: it is merely oratio obliqua for ὅτι τοῦτο καὶ οὐδὲν ἄλλο ὁρθῶς ἔχει. The imperative μὴ...φέρει does not affect this: cp. *Ai.* 1085 καὶ μὴ δοκῶμεν δρώντες ἂν ἡδόμεθα | οὐκ ἀντιτίσειν αὐθις ἂν λυπόμεθα.—τοῦτο, antecedent to ὡς φῆς, emphatically placed: cp. *O. T.* 385.

707 f. μόνος with φρονεῖν only.—ψυχὴν: cp. 176. Theognis 221 ὅστις τοι δοκεῖ τὸν πλησίον ἵδμεναι οὐδέν, | ἀλλ' αὐτὸς μοῦνος ποικίλα δῆνέ' (devices) ἔχειν, | κείνός γ' ἄφρων ἐστί, νόου βεβλαμμένος ἐσθλοῦ, | ἴσως γὰρ πάντες ποικίλ' ἐπιστάμεθα. Isocr. or. 3 § 43 joins Theognis, Hesiod and Phocylides as ἀρίστους... συμβούλους τῷ βίῳ τῷ τῶν ἀνθρώπων. They were read in schools.

709 οὗτοι after the collective ὅστις: Xen. *Oec.* 7. 37 ὃς ἂν κάμνη τῶν οἰκετῶν, τούτων σοι ἐπιμελητέον πάντων.—διαπτυχθέντες, 'when laid open.' Cp. Eur. *Hērō.* 984 τὸ μέντοι πρᾶγμ', ἔχον καλοὺς λόγους, | εἴ τις διαπτύξειεν, οὐ καλὸν τόδε. *Andr.* 330 ἔξωθέν εἰσιν οἱ δοκοῦντες εὖ φρονεῖν | λαμπροί, τὰ δ' ἐνδον πᾶσιν ἀνθρώποις ἴσοι. The image might be suggested by various objects,—a casket, tables, fruit, or the like.—Cp. Shaksp. *Rom.* 3. 2. 83 (of Romeo) 'Was ever book containing such vile matter So fairly bound?'—κενὸί, sc. ὄντες: cp. 471.

710 f. ἄνδρα, subject to μανθάνειν, as *O. T.* 314 ἄνδρα δ' ὠφέλειν κ.τ.λ.: for the place of τό, cp. 723, *Tr.* 65 σέ... | τὸ μὴ πυθέσθαι instead of τὸ σέ μὴ πυθέσθαι.—κεῖ...ῆ: 'even though'; the use of εἰ with subj. is epic, but is occasionally found in Attic poets, see *O. T.* 198.—τείνειν, absol., here like τείνειν τόξον or τείνειν πόδα, 'to strain the cord too tight,'—to be *over-rigid* in maintaining one's own views. This poet. use should be distinguished from the ordinary intrans. use of τείνω, like *tendere*, 'to have a direction,' or 'take one's way' (Xen. *An.* 4. 3. 21 ἔτεινον ἄνω πρὸς τὸ ὄρος).

712 παρὰ ῥέιθρ.: for $\bar{a}$ before initial ρ cp. *O. T.* 847 (ἐμὲ ῥέπον), *O. C.* 900 ἀπὸ ῥυτῆρος.—χειμάρροις, here a neut. adj., as Eur. *Tro.* 449 ὕδατι χειμάρρῳ: usu. ὁ χειμάρρους (sc. ποταμός). Tozer, *Geo. Gr.* p. 84: 'The numerous torrents (χειμάρροι) are the natural result of the configuration of the country, for the steep limestone mountains have but little of a spongy surface to act as a reservoir for the rain...It is especially at the time of the autumn rains that the greatest floods take place,

and the sudden swelling and violent rush of the stream has furnished Homer with some of his finest similes.' (*Il.* 4. 452 ff., 16. 384 ff.: imitated by Verg. *Aen.* 2. 305 ff., 12. 523.)—Antiphanes (c. 380 B.C.) parodies these verses (fr. incert. 10: *Athen.* 22 F).

713 f. *ὑπέλκει*. Cp. Babrius *fab.* 36: an oak, torn up by the roots, is being swept down by a boiling torrent, and asks the reeds how they have managed to escape; when a reed (*κάλαμος*) answers;—*σὺ μὲν μαχομένη ταῖς πνοαῖς ἐνικήθης, | ἡμεῖς δὲ καμπτόμεσθα μαλθακῇ γνώμῃ, | καὶ βαιὸν ἡμῶν ἄνεμος ἄκρα κινήσῃ*.—*αὐτόπρεμνα* = *αὐτόρριζα*, *πρόρριζα*; *Il.* 9. 541 *χαμαὶ βάλε δένδρεα μακρὰ | αὐτῇσιν ῥίζῃσι*.

715 *αὐτως*, 'even so,' adv. from *αὐτός* (with 'Aeolic' acc.); see on *O. T.* 931.—*ναός*, Doric for *νεός*, allowed by tragedy even in iambics, as *Ai.* 872, Aesch. *Th.* 62, Eur. *Med.* 523: though *νᾶες* (953) and *ναῖ* occur only in lyrics. So *ναός*, temple (286), *Ἀθάνα, κυναγός, ὀδαγός, ποδαγός* (1196): and even in Att. prose *λοχαγός, οὐραγός, ξεναγός*.—*ἐγκρατῇ*, proleptic: cp. 475 *περισκελῇ*.—*πόδα*, the sheet: the *πόδες* were ropes attached to the two lower corners of the sail, whence their name. Eur. *Or.* 706 *καὶ ναὺς γάρ, ἐνταθεῖσα πρὸς βίαν ποδί, | ἔβαψεν, ἔσθη δ' αὖθις, ἣν χαλᾷ πόδα*: a ship dips when strained too hard by the sheet (*i.e.* when the sheet is hauled too taut), but rights again, if one slackens.

716 f. *μηδέν*, generic (such an one as does not...).—*κάτω στρέψας*, *sc.* *ναῦν*, easily supplied from *ναός*: for *κάτω*, cp. 527: for *στρέψω* = *ἀναστρέφω*, *O. C.* 1453: 'thenceforth voyages,' is an ironical way of saying that the voyage comes to an abrupt end: cp. 311.—*σέλμασιν*, the rowers' benches: thus *ὑπτίους* vividly suggests the moment of capsizing.

718 *εἴκε θυμοῦ*, 'cease from wrath,' lit., recede from it. The *θυμός* is conceived as ground from which he retires; so *θυμοῦ περᾶν* = 'to go far in wrath,' and is contrasted with *εἴκειν*: *O. T.* 673 *στιγνὸς μὲν εἶκων δῆλος εἶ, βαρὺς δ', ὅταν | θυμοῦ περάσῃς*. For the gen., cp. *Il.* 4. 509 *μηδ' εἴκετε χάρις | Ἀργείοις*: *ib.* 5. 348 *εἴκε, Διὸς θύγατερ, πολέμου καὶ δηϊοτήτος*: Her. 2. 80 *εἴκουσι τῆς ὁδοῦ*: Ar. *Ran.* 790 *ὑπεχώρησεν αὐτῷ τοῦ θρόνου*. Eur. has a somewhat similar phrase, *Hipp.* 900 *ὀργῆς δ' ἐξανεῖς κακῆς, ἄναξ | Ὀησεῦ, τὸ λῶστον σοῖσι βούλενσαι δόμοις*, where the sense is, 'having remitted thy wrath,' *ἐξανεῖς* [*σεαυτὸν*] *ὀργῆς*.—*καὶ μετὰστασιν δίδου*, 'and concede a change': allow our pleading to change your mood. A change in Creon's

mood implies a change in the whole situation. For the notions thus blended in μεταστάσιν here, cp. Alexis fr. incert. 46 τῶν μετρίων αἱ μείζονες | λῦπαι ποιοῦσι τῶν φρενῶν μεταστάσιν: Andoc. or. 2 § 18 οἷσιν ἔμελλεν...τοῦ τότε παρόντος κακοῦ μεταστάσιν.—δίδου: a verb oft. used of *concession* to the remonstrance of friends: *Ai.* 483 παῖσαί γε μέντοι καὶ δὸς ἀνδράσιν φίλοις | γνώμης κρατῆσαι: *Tr.* 1117 δὸς μοι σεαυτόν, μὴ τοσοῦτον ὥς δάκνει | θυμῷ δύσσοργος.

719 f. εἰ τις γνώμη πρόσεστι καὶ ἀπ' ἐμοῦ ν. (ὄντος), i.e., if I also, younger though I am, can contribute a sound opinion. Cp. *O. C.* 292 τὰνθυμήματα | ...τὰπὸ σοῦ, the thoughts urged on thy part. *El.* 1464 τελεῖται τὰπ' ἐμοῦ. For the modest καί, cp. *O. T.* 1100 εἰ χρή τι κάμῃ...σταθμᾶσθαι: *Ph.* 192 εἶπερ κἀγὼ τι φρονῶ.—If καπ' were taken as καὶ ἐπί, it must mean, 'in my case also.' Plat. *Rep.* 475 A ἐπ' ἐμοῦ λέγειν 'to take me as an instance.' —πρεσβεύειν = πρεσβύτατον εἶναι, 'to be the best thing': Eur. *Her.* 45 οἷσι πρεσβεύει γένος, whose birth has precedence (= the eldest): cp. *O. T.* 1365 (πρεσβύτερον) η.

721 φῦναι, 'should be by nature': Pind. *O.* 9. 107 τὸ δὲ φυᾷ κράτιστον ἅπαν (opposed to διδασκὰι ἀρεταί).—πάντ', adv.; *Tr.* 338 τούτων ἔχω γὰρ πάντ' ἐπιστήμην ἐγώ. The merit of listening to good advice is often thus extolled: Hes. *Op.* 291 οὗτος μὲν πανάριστος, ὃς αὐτὸς πάντα νοήσῃ. | ἐσθλὸς δ' αὖ κακείνος, ὃς εὖ εἰπόντι πίθεται. *Her.* 7. 16 ἴσον ἐκείνο, ὦ βασιλεῦ, παρ' ἐμοὶ κέκριται, φρονέειν τε εὖ καὶ τῷ λέγοντι χρηστὰ ἐθέλειν πείθεσθαι.

722 εἰ δ' οὖν, sc. μὴ ἔφν τοιοῦτος. This is better than to suppose that φιλεῖ γάρ has changed the form of the sentence (εἰ δ' οὖν τοῦτο μὴ ταύτη ρέπει), since this elliptical εἰ δ' οὖν was a familiar Attic idiom: see Plat. *Apol.* 34 D εἰ δὴ τις ὑμῶν οὕτως ἔχει—οὐκ ἀξίω μὲν γὰρ ἔγωγε, εἰ δ' οὖν [sc. οὕτως ἔχει]—ἐπιεικῇ ἂν μοι δοκῶ πρὸς τοῦτον λέγειν: 'If any one of you is so disposed—I do not think that he ought to be so, but *suppose that he is*—I think that I might fairly say to him,' etc. So without ellipse, Aesch. *Ag.* 1042 εἰ δ' οὖν ἀνάγκη τῇσδ' ἐπιρρέποι τύχης, 'but if one *should* be doomed to slavery' (then worthy masters are best). Cp. δ' οὖν in 688 (n.).—τούτο...ταύτη: cp. *Ai.* 950 τάδ' ἔστη τῇδε: Aesch. *P. V.* 511 οὐ ταῦτα ταύτη. μὴ is generic, going with ταύτη: in a way other than this.—ρέπειν to incline (as the scale of a balance does): so Plat. *Legg.* 862 D τῇδε ρέπειν, *Tim.* 79 E ἐκείνη ρέπον (to incline, or tend, in that direction).

723 καὶ τὸ τῶν εὖ λεγόντων μακράναι καλόν (ἔστι): for the place of εὖ, cp. 659: for that of τό, 710. The simple gen., as *O. T.* 545, etc.

724 f. σέ τ' doubled: cp. 1340, *O. T.* 637.—διπλᾶ, 'on both sides.' L has διπλαῖ and Hermann conj. διπλῇ. Either word is admissible; but I slightly prefer διπλᾶ, for this reason. It is true that the plur. of διπλοῦς in poetry usu. = simply 'two' (51, 1232, 1320, *O. T.* 20, 1135). But Soph. has at least one instance of the distributive sense ('two sets'), viz., *O. T.* 1249, where διπλοῦς = a twofold brood, i.e. Oed., and his children. And in Attic prose the distributive use is not rare: thus in Plat. *Legg.* 722 ε διπλοῖ...νόμοι are not 'two laws,' but 'two sets of laws.' We have, then, good warrant for διπλᾶ here as = 'two sets of arguments.' On the other hand, διπλῇ is strange (though possible) as = 'in two ways,' i.e. 'on both sides.' It usu. means, 'doubly' (Eur. *Ion* 760 κεί θανεῖν μέλλω διπλῇ); or 'twice as much' (Plat. *Rep.* 330 c διπλῇ ἢ οἱ ἄλλοι). So, here, it would more naturally mean, 'twice over.'

726 f. καὶ with διδάξ., shall we *indeed* be taught: *El.* 385 ἡ ταῦτα δὴ με καὶ βεβούλευνται ποιεῖν; *O. T.* 772 n. For διδάξ. as pass., cp. 637.—δή, an indignant 'then': the word ends a verse also in 923, *Tr.* 460, *Ph.* 1065, Eur. *Suppl.* 521, *Hipp.* 1093.—τὴν φύσιν, birth, and so age; *O. C.* 1295 ὦν φύσει νεώτερος.

728 f. μηδέν, sc. διδάσκου: τὸ μὴ δίκ. = ὃ μὴ δίκαιόν ἐστι: see on 360 οὐδέν...τὸ μέλλον.—τὸν χρόνον, my years: cp. 681.—τᾶργα, 'you should consider, not my age, but my conduct,—my merits': cp. *O. C.* 265 ὄνομα μόνον δέξαντες· οὐ γὰρ δὴ τό γε | σῶμ' οὐδὲ τᾶργα τὰμά. Cp. Menander fr. incert. 91 μὴ τοῦτο βλάβης, εἰ νεώτερος λέγω, | ἀλλ' εἰ φρονούντων τοὺς λόγους ἀνδρῶν λέγω.

730 ἔργον. Haemon has asked that his ἔργα may be considered. Creon asks scornfully, 'Do you consider it an ἔργον—something which you can urge in your favour—to be the champion of a rebel?' ἔργον would not have been thus used alone, but for the desire to give τᾶργα a derisive echo. The Attic associations of the word help, however, to explain this use. Thus ἔργον meant (a) a thing *worth doing*, as Ar. *Lys.* 424 οὐδὲν ἔργον ἐστάναι, it is *no use*... (cp. *Ai.* 852); so οὐδὲν προὔργον ἐστί, *non operae pretium est*: or (b), one's allotted task, as Ar. *Av.* 862, ἱερεῦ, σὸν ἔργον, θύε. So here, without meaning so much as 'achievement' (*El.* 689), it could mean, 'useful act,' 'worthy task.'—τοὺς ἀκοσμοῦντας: so *Ph.* 387: cp. above 660, 677.—σίβειν, as 511.

731 οὐδ', not even: *O. C.* 1429 (n.) οὐδ' ἀγγελοῦμεν φλαῦρα. So far am I from showing honour to evil-doers, that I would not even wish others to do so. Without directly denying that Antigone can be described as ἀκοσμοῦσα, he denies that she is κακή. This involves the whole question between the divine and the human law.

732 τοιαῦδε...νόσω, that of being κακή. Others understand, τῷ εἰς τοὺς κακοὺς εὐσεβεῖν. But the sense of the dialogue runs thus:—'*C.* Do you approve of honouring law-breakers?—*H.* I should not dream of honouring wrong-doers.—*C.* Is not she, then, a wrong-doer?' Doubtless, Creon could also say,—'*C.* Does not she, then, honour wrong-doers (Polynices)?' Here, however, his point is that *she* is a rebel,—not, that her brother was a traitor.—For the fig. use of νόσος, cp. 1052, and n. on 653.—ἐπέληπται, attacked, as by a disease: so the act., *Thuc.* 2. 51 (ἡ νόσος) δις...τὸν αὐτὸν...οὐκ ἐπελάμβανε. Distinguish the sense of ἐπίληπτος in 406.

733 Θήβης, possessive gen., not gen. with ὁμόπολις, which = 'of the same city': the sense is, 'the united folk of Thebes,' = the whole city, πάνδημος πόλις (7). Cp. 693. The epic πτόλις is used both in lyr. and in dial. by Aesch. and Eur., but in neither by Soph.

734 ἡμῖν, plur. (instead of ἐμοί), combined with the sing. ἐμέ: cp. 1194: *Αἰ.* 1400 εἰ δὲ μὴ ᾽στι σοὶ φίλον | πρᾶσσειν τὰδ' ἡμᾶς, εἴμ', ἐπαινέσας τὸ σόν: *Ph.* 1394 εἰ σέ γ' ἐν λόγοις | πείσειν δυνησόμεσθα μηδὲν ὦν λέγω (and *ib.* 1219 ff.): *Eur. H. F.* 858 ἥλιον μαρτυρόμεσθα δρῶσ' ἃ δρᾶν οὐ βούλομαι: *Ion* 391 κωλυόμεσθα μὴ μαθεῖν ἃ βούλομαι.

735 ὥς ἄγαν νέος—despite the difference between your age and mine (726).

736 Dobree's με for γε is clearly right; γε would throw a false emphasis on χρή ('Now, *ought* I to rule...?'): the sense requires the stress to fall on ἄλλω ἢ μοί. This dat. 'of interest' does not mean, 'for my own advantage' (or gain), but, 'to my own satisfaction,' *i.e.* 'according to my own views.' Haemon has made light of Creon's protest against dictation from Thebes. Creon rejoins, 'What, am I to rule Thebes in dependence on any other judgment than my own?' In *Eur. Suppl.* 410 Creon's herald says, πόλις γὰρ ἥς ἐγὼ πάρειμ' ἄπο | ἐνὸς πρὸς ἀνδρός, οὐκ ὄχλῳ, κρατύνεται.—For ἐμοί instead of ἐμαντῷ, cp. *Plat. Gorg.* 474 B ἐγὼ γὰρ δὴ οἶμαι καὶ ἐμὲ καὶ σὲ...ἡγεῖσθαι.

737 πόλις γὰρ οὐκ ἔσθ'. Cp. *Arist. Pol.* 3. 16 δοκεῖ δέ τισιν

οὐδὲ κατὰ φύσιν εἶναι τὸ κύριον ἕνα πάντων εἶναι τῶν πολιτῶν, ὅπου συνέστηκεν ἐξ ὁμοίων ἢ πόλις. For Plato, the τυραννίς is ἔσχατον πόλεως νόσημα, *Rep.* 544 C. Cic. *de Rep.* 3. 31 *ubi tyrannus est, ibi...dicendum est nullam esse rempublicam.*

738 νομίζεται with gen., as *O. C.* 38 (n.).—In a different sense (and rather with an allusion to demagogues) it is said in *Ph.* 386 πόλις γὰρ ἔστι πᾶσα τῶν ἡγουμένων (like ἔστι τοῦ λέγοντος, *O. T.* 917).

739 καλῶς ἐρήμης γ' (I.). Soph. often thus adds γε to the emphatic adj., as *El.* 365 οὐδ' ἂν σύ, σώφρων γ' οὔσα: *ib.* 518 θυραίαν γ' οὔσαν: *Ph.* 811 οὐ μὴν σ' ἔνορκόν γ' ἀξιώθῃσθαι.

741 οὖν, indeed, in fact: cp. 489.—προκῆδομαι: cp. on προσκοπεῖν, 688.

742 ὦ παγκάκιστε: so Heracles to his son Hyllus, *Tr.* 1124. Cp. *O. C.* 743 πλείστον...κάκιστος.—διὰ δίκης ἰὼν πατρί, engaging in controversy with him, bandying arguments with him. Thuc. 6. 60 ἀρνηθέντι διὰ δίκης ἐλθεῖν, to deny the charge, and stand a trial. Xen. *An.* 3. 2. 8 πάλιν αὐτοῖς διὰ φιλίας ἰέναι...διὰ παντὸς πολέμου αὐτοῖς ἰέναι. So διὰ μάχης (*Her.* 6. 9), δι' ἔχθρας (*Eur. Ph.* 479).

744 ἀρχάς, the king's powers or prerogatives, like κράτη (60, 166, 173): cp. 177, 797.

745 οὐ γὰρ σέβεις: '(that plea is void), for,' etc.: i.e. 'nay, but thou dost not...' Creon has asked, 'Do I wrong, when I reverence my royal office?' Haemon answers, 'Nay, there can be no such reverence, when you dishonour the gods.' A king rules by the divine grace. He sins against his own office when he uses his power to infringe the majesty of the gods.—τιμάς, esp. sacrifices (as in this case the offerings to the νεότεροι): cp. *O. T.* 909 n.

746 ὦ μιaron. In Haemon's last words Creon hears an echo of Antigone's doctrine—that the θεῶν νόμιμα rank above the human king's edict (453). Hence γυναικὸς ὕστερον, 'inferior to her,' ranking after her; so *Al.* 1366, *Ph.* 181. Not, 'unable to resist her influence' (through love), as though it were γυναικὸς ἦσσαν: a meaning which ὕστερος could not have. The general sense is, however, the same,—viz., that he ranks behind a woman, who leads him.

747 'I may be inferior to a woman, but at least you will never find me yielding to base temptations.' It would have been αἰσχρόν if he had allowed fear or self-interest to deter

him from pleading this cause. (Cp. 509.) Cp. *Tr.* 489 ἔρωτος...ἥσσων: fr. 844 ἥσσων...ὀργῆς.—οὐ τᾶν is a certain correction of οὐκ ἄν (cp. *O. T.* 1445, 1469: *O. C.* 1351: *Tr.* 279: *Ai.* 456, 534, etc.).

748 γοῦν, 'at least,' cp. *O. C.* 24 n. To plead *her* cause is to be ἥσσων τῶν αἰσχυρῶν.

749 καὶ σοῦ γε, 'yes, and for you too.' Creon is concerned, not merely as a king whose city will be punished by the gods, but as a man who is to be saved from incurring guilt.

750—757 Objections have been made to the traditional order of these verses, chiefly in two respects. (1) 755 εἰ μὴ πατὴρ ἦσθ' is—it is argued—the strongest thing said by Haemon, and ought therefore to come immediately before Creon's final outburst, ἀληθες; (758). How could it be followed by merely so mild a phrase as μὴ κώτιλλέ με?—We may reply:—Haemon says that, *if* Creon were not his father, he *would have* thought him mad. It is to this that μὴ κώτιλλέ με refers, meaning, 'Do not seek to deceive me by an affectation of filial deference.' (2) 757 βούλει λέγειν τι is too mild a remark—it is said—to form the climax of provocation to Creon's anger. We may reply:—It is in substance, if not in form, such a climax,—for a father who holds that *unquestioning* obedience (640) is a son's first duty. It asserts Haemon's right to maintain his own views against his father's,—διὰ δίκης ἵέναι, as Creon put it (742). The traditional order seems, therefore, to be right.

750 Creon, instead of replying to v. 749, abruptly repeats his resolve. οὐκ ἔστιν ὡς ταύτην ἔτι ζῶσαν γαμεῖς (fut.) ποτέ, it cannot be that you shall ever wed her while she yet lives; *i.e.* she is to die at once, and can become your bride, if ever, only ἐν Ἀΐδου (654). Cp. 1240.—ὡς for the more usual ὅπως: so *Ph.* 196 οὐκ ἔσθ' ὡς οὐ.—The strange place of ποτέ is explained by the strong emphasis on ταύτην ('*her*, at *any* time, it is impossible that thou shouldest wed'). Soph. often admits bold arrangements of words (cp. *O. T.* 1245, 1251: *O. C.* 1428).

751 ἦδ' referring to ταύτην (cp. 296 f.). At first sight ἦ δ' is attractive; but that phrase is properly used with the imperat., and has a defiant or scornful tone (*O. T.* 669 ὁ δ' οἶν ἔτω: *Ai.* 961 οἱ δ' οἶν γελῶντων: *Ar. Ach.* 186 οἱ δ' οἶν βοῶντων). The quiet ἦδ' is more impressive here.—ὀλεῖ τινά, *i.e.* ἐμέ: Creon understands him to mean σέ. As vv. 763 f. show, Haemon is resolved not to survive Antigone. But he has no

thought of threatening his father's life: his frantic action at v. 1231 was a sudden impulse, instantly followed by remorse (1245). For the sinister *τις*, cp. *Ai.* 1138 τοῦτ' εἰς ἀνίαν τοῦπος ἔρχεταιί τινι. *Ar. Ran.* 552 ff. κακὸν ἦκει τινί...δώσει τις δίκην. *Thuc.* 4. 68 εἰ...μὴ πείσεταιί τις, αὐτοῦ τὴν μάχην ἔσεσθαι.

752 ἡ ἐπεξέρχει καὶ ἐπαπειλῶν ὧδε θρασὺς; Dost thou go the length of e'en threatening so boldly? The καὶ here belongs to the participial clause which defines the manner of ἐπεξέρχει, and so is practically equiv. to ὥστε καὶ ἐπαπειλεῖν etc. *Eur. Bacch.* 1346 ἀλλ' ἐπεξέρχει λίαν, (we have erred,) but thou goest too far (in vengeance). Cp. *O. C.* 438 τὸν θυμὸν ἐκδραμόντα μοι | μείζω κολαστήν.

754 κλαίων, as *O. T.* 401, 1152.—φρενώσεις, a poet. word, used by *Xen. Mem.* 4. 1. 5 τοὺς ἐπὶ πλούτῳ μέγα φρονούντας... ἐφρένου λέγων.

755 οὐκ εὖ φρονεῖν, as angrily refusing (754) to hear reason.

756 δοῦλεμμα: cp. on 650.—μὴ κώτιλλέ με, 'do not seek to cajole me,'—referring to εἰ μὴ πατήρ ἦσθ', as expressive of filial respect. Creon means, 'do not pretend that you have any of the feelings with which a son ought to regard a father.' Cp. *Theognis* 363 εὖ κώτιλλε τὸν ἐχθρόν (cajole): ὅταν δ' ὑποχείριος ἔλθῃ, | τῖσαι νιν, πρόφασιν μηδεμίαν θέμενος: id. 851 Ζεὺς ἄνδρ' ἐξολέσειεν Ὀλύμπιος, ὃς τὸν ἑταῖρον | μαλθακὰ κωτίλλων ἐξαπατᾶν ἐθέλει.

757 λέγειν...κλύειν; do you wish to speak, and yet not to hear? λέγειν *τι* has a euphemistic tone ('to say something strong, or harsh'), like δρᾶν *τι* (*El.* 336), but the *τι* could hardly be represented in translation without exaggerating it. λέγειν καὶ ἀκούειν was a familiar phrase for fair discussion (*Thuc.* 4. 22 λέγοντες καὶ ἀκούοντες περὶ ἐκάστου ξυμβήσονται: cp. *O. C.* 189). *El.* 628 πρὸς ὀργὴν ἐκφέρει, μεθεῖσά μοι | λέγειν ἃ χρήζοιμ', οὐδ' ἐπίστασαι κλύειν: *ib.* 990 ἡ προμηθία | καὶ τῷ λέγοντι καὶ κλύοντι σύμμαχος. The words imply a claim of equality, and are also full of scorn: hence Creon's outburst.

758 ἀληθες; the word which marks that Teiresias can no longer restrain his wrath against Oedipus (*O. T.* 350).—οὐ τόνδ' Ὀλ., 'by yon heaven above us': *O. T.* 660, 1088. Cp. *Ai.* 1389 Ὀλύμπου τοῦδ' ὁ πρεσβεύων πατήρ: *O. C.* 1655.—ἔσθ' ὅτι, adverbial: cp. 276 n.

759 χαίρων, *imprune*, as *O. T.* 363, *Ph.* 1299.—ἐπὶ ψόγοις δεινάσεις, lit., *revile me with (continual) censures*: ψόγος is merely censure, fault-finding, not necessarily implying offensive

speech (cp. 689). δεινάζω, to reproach or revile: *Ai.* 243 κακὰ δεινάζων ῥήματι: [Eur.] *Rhes.* 925 (the Muse speaking of Thamyras) ὃς ἡμῶν πόλλ' ἐδέννασεν τέχνην. Her. 9. 107 παρὰ δὲ τοῖσι Πέρσῃσι γυναικὸς κακίῳ ἀκοῦσαι δέννος μέγιστός ἐστι. This ἐπὶ with dat. is not merely 'with,' but implies a *continuing strain* of utterance: *El.* 108 ἐπὶ κωκυτῷ τῶνδε πατρώων | πρὸ θυρῶν ἡχὼ πᾶσι προφωνεῖν: Eur. *Tro.* 315 ἐπὶ δάκρυσιν καὶ | γόοισιν τὸν θανόντα πατέρα...καταστέρουσ' ἔχεις (thou art *ever* lamenting).

760 f. ἄγετε. The plur. is addressed to the two πρόσπολοι who had ushered the sisters into the house (578, κομίζετ' εἴσω, δμῶες). So at 491 the plur. is used, καλεῖτ'. And, in general, such orders are usu. given in the plur., or by τις with 3rd pers. (as *O. T.* 1069). Cp. 931 τοῖσιν ἄγουσιν. This is against Wecklein's ἄγ', ἄγε. The objection to L's ἀγαγε is not only the sing. number, but also the fact that the 2nd aor. imperat. act. (and midd.) of ἄγω does not seem to have been used in Attic.—τὸ μῖσος: *Ph.* 991 ὦ μῖσος (Odysseus): so μίσσημα, στύγος, στύγημα.—κατ' ὀφθαλμοῖς: Xen. *Hier.* 1. 14 οὐδεὶς...ἐθέλει τυράννου κατ' ὀφθαλμοὺς κατηγορεῖν ('to his face').—παρόντι...πλησία. The accumulation of words for 'presence' marks Creon's vehement anger: cp. Haemon's pleonasm in 764, and *O. T.* 430.

762 ff. ἔμοιγε is placed as if it were to be common to both the clauses (οὔτε...τε), but the constr. changes: cp. *El.* 913 ἀλλ' οὐδὲ μὲν δὴ μητρὸς οὔθ' ὁ νοῦς φιλεῖ | τοιαῦτα πράσσειν οὔτε δρῶσ' ἐλάιθανεν.—For οὔτε followed by τε cp. *O. C.* 1397 (n.).—οὐδαμά, neut. plur. adv.: this form is required by metre in 830, as οὐδαμᾶ (Doric) in 874: L always gives οὐδαμαί: see on *O. C.* 1104.—ἐν ὀφθαλμοῖς, 'with your eyes' (the instrumental ἐν, 962, 1003, 1201): an epic phrase, *Il.* 1. 587 ἐν ὀφθαλμοῖσιν ἰδωμαι, etc.: so oft. ἐν ὀφθαλμοῖσιν (*Tr.* 241).

765 ὥς, 'that so you may,' cp. 643.—τοῖς θέλουσι, i.e. any who can endure it. Cp. the words of Teiresias, 1087.—Haemon now finally quits the scene. The deuteragonist is thus set free for the parts of the Ἀγγελος and the Ἐξάγγελος.

766 f. ἐξ ὀργῆς ταχύς, in haste caused by wrath: cp. *Il.* 7. 111 μῆδ' ἔθελ' ἐξ ἔριδος σεῦ ἀμείνονι φωτὶ μάχεσθαι, out of mere rivalry.—βαρύς, resentful: cp. *O. T.* 673 βαρὺς δ', ὅταν | θυμοῦ περάσῃς; so as epith. of μῆνις (*O. C.* 1328) and ὀργή (*Ph.* 368). The sense of βαρύ in 1251 is different.

768 μείζον ἢ κατ' ἄνδρα is said in answer to their hint of fear:—let his passion touch the human limit, aye, or overpass it. *O. C.* 598 τί γὰρ τὸ μείζον ἢ κατ' ἄνθρωπον νοσεῖς; For

άνήρ = άνθρωπος, *ib.* 567.—*ιών*: *Ph.* 351 εἰ τὰπὶ Τροία πέργαμ' αἰρήσοιμ' *ιών*: *Ai.* 304 ὅσῃν κατ' αὐτῶν ὕβριν ἐκτίσαιτ' *ιών*. So here it scornfully suggests some daring enterprise.

769 f. For δ' οὖν cp. 688, 722.—τῷ...τῷδε: cp. 561 (τῷ), *O. T.* 1472 (τοῖν), *O. C.* 1600 (τῷ), *El.* 977 (τῷδε τῷ)—all fem.—Attic inscriptions of c. 450—320 B.C. present numerous instances of fem. dual τῷ, τοῖν, τούτοις, οἷν, but no instance of fem. dual τά, ταῖν, ταύταις, or αἷν. (Meisterhans p. 50.) Hitherto the gen. and dat. ταῖν, ταῖνδε, ταύταις have been retained even by those edd. who give τῷ, τῷδε, etc. (cp. *O. T.* 1462, 1504: *O. C.* 445, 859, 1149, 1290, etc.). But, so far as epigraphic evidence goes, the distinction is arbitrary.—καί with the whole phrase κατακτ. νοεῖς 'do you really intend?' rather than with κατακτ. alone (for no minor penalty is in view): cp. 726.

771 θιγοῦσαν: cp. 546.—γὰρ οὖν: cp. 489, 741.

772 καί with βουλευεῖ; (her doom having been fixed,) by what fate *do* you purpose to slay her? For καί thus following the interrog., cp. 1314. Aesch. *Ag.* 278 ποίου χρόνου δὲ καὶ πεπόρθηται πόλις; Eur. *Hec.* 515 πῶς καὶ νιν ἐξεπράξατ';—σφε = αὐτήν, Antigone: cp. 44 n.

773 ἐνθα = ἐκεῖσε ἐνθα, as *O. T.* 796: so *O. C.* 188 ἄγε... με... | ἵν' ἄν etc. Cp. *Ph.* 486 μὴ μ' ἀφῆς | ἔρημον οὕτω χωρὶς ἀνθρώπων στίβου.

774 πετρώδει...ἐν κατῶρυχι, 'in a rocky cavern'; schol., ἐν ὑπογείῳ σπηλαίῳ. Verse 773 shows that Creon is not yet thinking of any particular spot. And κατῶρυξ shows that he is not thinking of some merely natural grotto or cavern. This word, usu. an adj., here a subst., means a cavern, or chamber, excavated by man's hand: cp. Eur. *Hec.* 1002 χρυσοῦ παλαιαὶ Πριαμίδων κατῶρυχες. So the place is described by κατασκαφῆς (891). The κατῶρυξ actually used was near the farthest and highest part of the plain, where Polyneices lay (1197). What, then, was the poet's conception? He seems to suppose the existence of tombs artificially constructed in the rocky πάγοι (411) which bordered on the Theban plain. In one of these tombs—chosen for the remoteness of its situation (773)—Antigone is to be immured. The general type of sepulchral chamber supposed here can be illustrated from actual remains which have been discovered in Greece: see below on vv. 1216 ff.

775 ὥς ἄγος μόνον, sc. εἶναι, so much as to be barely an

expiation; only just enough to avoid the *μίασμα*. The conjectural change of *ὥς* into *ὅσον* (adopted by several edd.) would be necessary if the indic. *ἐστί* had to be supplied, since we could not say *τοσοῦτον ὥς* (instead of *ὅσον*) *ἄγος ἐστί*. That change is unnecessary, because it is the inf. *εἶναι* that is understood. Cp. Xen. *An.* 7. 3 § 22 *ὅσον μόνον γεύσασθαι*, and see n. on *O. C.* 790 for other instances where the inf. is expressed. The inf. is understood, as here, in Xen. *An.* 7. 8 § 19 *ἔχοντες πρόβατα ὅσον θύματα* (sc. *εἶναι*): so *ib.* 7. 3 § 20 *ἔχων...ὅσον ἐφόδιον*.—*ἄγος* was used by Soph. in his lost *Phaëdra* to denote *ἄγνισμα* *θυσίας* (Hesych. 1. 63), i.e. ‘an expiatory sacrifice’ (cp. Aesch. *Eum.* 325 *ἄγνισμα φόνου*).

Creon’s edict had announced that the transgressor would be publicly stoned to death (36). It is to this that the anxious question of the Chorus alludes (772). Creon had already said that Antigone’s doom was to be *κάκιστος* (439). But now, at least, he feels that he cannot inflict such a death on the maiden, his kinswoman. She shall die, not by stoning, but by starvation. The choice is not prompted by cruelty, but simply by the desire to avoid physical violence.

The danger of a *μίασμα*—to be avoided by a dole of food—has no relation to the special circumstances,—Antigone’s royal birth, and the nature of her offence. In the ancient belief, that danger existed whenever a person was put to death by starvation two notions were probably blended; (a) that, if a little food was given, the death was nature’s work, not man’s; (b) that the *νέστεροι* claimed an indemnity for the usual *ἐναγίσματα*. So the Greeks put Philoctetes ashore on desolate Lemnos,—*ῥάκη προθέντες βαιὰ καί τι καὶ βορᾶς | ἐπωφέλημα σμικρόν* (*Ph.* 274). So, too, when a Vestal was to be buried alive, the small vault in the Campus Sceleratus was furnished with a couch, a burning lamp, and a small table, on which the dole was placed,—bread, olives, milk, and a jug of water (*Plut. Num.* 10).

776 *πᾶς*: cp. on 178. The sense is, ‘in order that the whole city may not be defiled’ (as it otherwise would be): *μίασμι’ ὑπεκφύγη = μὴ μινανθῇ*.

777 *ὃν μόνον σέβει*. Polyneices had come to destroy the shrines of the *θεοὶ ἐγγεγείς* (199). By honouring him, and Hades (519), she has dishonoured those other gods.

778 *τὸ μὴ θανεῖν* in acc. with *τεύχεται*: cp. Aesch. *Ch.* 711 *τυγχάνειν τὰ πρόσφορα*: *O. C.* 1100 (n.): fr. 824 *καὶ τὰ καὶ*

τὰ τυγχάνων. This comparatively rare constr. has here been influenced by αἰτουμένη: though it is unnecessary to refer the acc. to the partic. only, or to understand, 'will successfully ask.' See, however, Her. 5. 23 τὴν παρὰ Δαρείου αἰτήσας ἔτυχε ...δωρεήν: 9. 109 πάντα γὰρ τεύξεσθαι αἰτήσασαν: where, in both instances, the acc. depends on the partic. only.—We could not well take τὸ μὴ θανεῖν here as = ὥστε μὴ θανεῖν (like κωλύω τὸ μὴ ποιεῖν τι).

779 f. ἀλλὰ τηνικαῦτα, 'at last, though late': cp. 552.—τὰν, instead of τοὺς ἐν, Ἄιδου: 659.

781—800 *Third stasimon.* *Strophe* 781—790 = *antistr.* 791—800.

After Creon's and Haemon's speeches, the comment of the Chorus was in a neutral tone (724). When Haemon departed in anger, they spoke words implying that allowance must be made for the heat of youth (767). This beautiful ode is in a kindred strain. If Haemon has sinned against great θεσμοί—loyalty to country and to father—at least he is under the influence of a god whom none can withstand.

The pathos of the maiden's fate is heightened by this plea for her lover. When she is led in by the guards, on her way to death, the Chorus avow that pity works with them even as love with Haemon (801—805). A perfect preparation is thus made for the lyric dialogue between the Chorus and Antigone (806—882).

781 ἀνίκατε μάχαν: *Tr.* 441 Ἐρωτι μὲν νυν ὅστις ἀντανίσταται, | πύκτης ὅπως ἐς χεῖρας, οὐ καλῶς φρονεῖ. *Eur. fr.* 433 Ἐρωτα, πάντων δυσμαχώτατον θεόν. *Plat. Symp.* 196 D καὶ μὴν εἰς γε ἀνδρίαν Ἐρωτι οὐδὲ Ἀρης ἀνθίσταται· οὐ γὰρ ἔχει Ἐρωτα Ἀρης, ἀλλ' Ἐρως Ἀρη.

782 ἐν κτήμασι πίπτεις, who *fallest upon* men's possessions; who *makest havoc* of their wealth and fortunes. Cp. *Od.* 24. 526 ἐν δ' ἔπεσον προμάχοις, 'they fell on the fore-fighters': so ἐμπίπτειν is oft. said of the attacks of disease or passion. Love makes men reckless of possessions: it can bring ruin on great houses and proud cities. Sophocles himself has given us the best commentary: see *Tr.* 431, referring to the capture of Oechalia by Heracles, who loved Iolè, the daughter of its king, Eurytus: ὡς ταύτης πόθῳ | πόλις δαμείη πᾶσα, κοῦχ ἡ Λυδία | πέρσειεν αὐτήν, ἀλλ' ὁ τῇσδ' ἔρως φανείς. The same thought is finely expressed by *Eur.*, in a choral ode to Ἐρως, which this passage has certainly helped to inspire (*Hipp.* 525 ff.): Ἐρωτα δέ, τὸν τύραννον ἀνδρῶν, | ...οὐ σεβίζομεν, |

πέρθοντα καὶ διὰ πάσας, | ἰόντα συμφορᾶς | θνατοῖς, ὅταν ἔλθῃ. Troy was sacked for the sake of Helen,—ἐλέανς, ἑλανδρος, ἐλέπτολις. Medea betrayed her father's treasure to Jason (cp. Eur. *Med.* 480). The *resistless power* of Love is the central thought of this ode. All that men prize most becomes his prey.

783 f. ἐν μαλακαῖς παρειαῖς. Ion of Chios (*αῖ.* Athen. 603 E) describes Soph. as saying, ὡς καλῶς Φρύνιχος (the tragic poet, *flor.* c. 490) ἐποίησεν εἶπας· λάμπει δ' ἐπὶ πορφυρέαις παρῆσι φῶς ἔρωτος. Plut. *Mor.* 760 D σκόπει τοίνυν... τοῖς ἀρῆτοις ἔργοις ὅσον Ἔρως περίεστιν, οὐκ ἀργὸς ὢν, ὡς Εὐριπίδης ἔλεγεν, οὐδὲ ἀστράτευτος, οὐδ' ἐν μαλακαῖσιν [ἐννυχέυ]ων παρειαῖς νεανίδων.—ἐννυχέυεις, keepest thy vigil: perh. here an image suggested by a soldier's night-watch (like Horace's *pulcris excubat in genis*, sc. Cupido, *C.* 4. 13. 8); cp. Xen. *An.* 6. 4. 27 ἐν δὲ τοῖς ὅπλοις ἐνυκτέρευον, and so νυκτοφυλακεῖν. Shakspeare. *Rom.* 5. 3. 94 'beauty's ensign yet Is crimson in thy lips and in thy cheeks.' Gray, *Progress of Poesy* 1. 3. 16 'O'er her warm cheek and rising bosom move The bloom of young desire and purple light of love.'

785 f. ὑπερπόντιος: cp. 1301: so ἐκτόπιος (*O. T.* 1340), θαλάσσιος (*ib.* 1411), θυραῖος (*El.* 313), παράκτιος (Eur. *I. T.* 1424), etc. So Eur. fr. 434 (Ἔρως) κατὶ πόντον ἔρχεται. Plut. *Mor.* 760 D quotes an unknown poet, ὅν Ἔρως:—πῦρ καὶ θάλασσαν καὶ πνοὰς τὰς αἰθέρος | περὶ ἂν ἔτοιμος. Lucr. 1. 18 (Venus moves) *per maria ac montes fluviosque rapaces Frondiferasque domos avium camposque virentes*.—ἐν τ' ἀγρ. αὐλαῖς. ἀγρόνομοι αἰλαί=dwellings in ἀγρὸς νεμόμενος, pastoral wilds: cp. 349 ἀγραύλου: *O. T.* 1103 πλάκες ἀγρόνομοι, upland pastures. *El.* 181 ἀκτὴ βούνομος, a shore on which oxen are pastured (cp. *O. T.* 26). The poet is merely saying, quite generally, how boundless is the range of Love.

787 f. οὐτ' ἀθανάτων: *Tr.* 443 (of Love) οὗτος γὰρ ἄρχει καὶ θεῶν ὅπως θέλει: fr. 856. 13 (Κύπρις) τίν' οὐ παλαίουσ' ἐς τρίς ἐκβάλλει θεῶν; Eur. fr. 434 Ἔρως γὰρ ἄνδρας οὐ μόνους ἐπέρχεται, | οὐδ' αὖ γυναῖκας, ἀλλὰ καὶ θεῶν ἄνω | ψυχὰς χαράσσει. —σέ... φύξιμός ἐστι, = σέ δύναται φεύγειν. Cp. Aesch. *P. V.* 904 ὁ πόλεμος ἄπορα πόριμος: *Ag.* 1090 (στέγην) πολλὰ ξυνίστορα | ...κακά: Xen. *Cyr.* 3. 3. 9 ἐπιστήμονες δ' ἦσαν τὰ προσήκοντα: Isae. or. 5 § 26 ἔξαργοί εἰσι τὰ ὁμολογημένα: [Plat.] *Alcib. II.* 141 D οἶμαι δέ σε οὐκ ἀνέγκοον εἶναι ἑνία γε... γεγεννημένα. Similarly with a subst., Plat. *Arrol.* 18 B τὰ μετέωρα φροντιστής.

789 f. σέ γ' : for γε with the repeated σε, cp. *O. T.* 1101, *Ph.* 1116.—ὁ δ' ἔχων : Plat. *Phaedr.* 239 C ἀνὴρ ἔχων ἔρωτα

791 f. ἀδίκους proleptic, 'you draw them aside to injustice': cp. on 475: *Tr.* 106 εἰνάζειν ἀδακρύτων βλεφάρων πόθον (so that they shall not weep).—*παρασπᾶς* (cp. 298), a metaphor from a driver jerking his horses aside out of their course: *El.* 732 (the charioteer) ἔξω παρὰσπᾶ (sc. τοὺς ἵππους), pulls them aside, out of the crowd of chariots. The word is fig. again in *O. C.* 1185 οὐ γάρ σε...παρασπάσει | γνώμης, pluck thee from thy resolve.

794 ξύναιμον, not ξυναίμων, since νεῖκος-ἀνδρῶν forms one notion: cp. 862: *El.* 1390 τοῖμδ' ὀφρεῶν ὄνειρον: *Ph.* 952 σχῆμα πέτρας δίπυλον: Aesch. *Eum.* 325 ματρῶν ἄγνισμα... φόνου.—ἔχεις with aor. part.: cp. 22.—*ταράξας, excitasti.* Dem. or. 18 § 153 ἴν' εἰδῆτε ἡλίκ' ἀπράγματα ἢ μιὰ κεφαλὴ ταράξασα αὕτη δίκην οὐκ ἔδωκεν. In this sense later prose has also *συνταράττω*.

795 f. ἐναργής, 'clearly seen,' 'present to the lover's sight,' marks the vivid appeal to the senses, in contrast with the invisible and spiritual majesty of the θεσμοί which Love over-rides. For ἐναργής as = 'before our eyes,' 'in bodily presence.' cp. *O. C.* 910; *Tr.* 11, 224.—βλεφάρων-ἕμερος, love-influence from the eyes, εὐλέκτρου νύμφας, of the fair bride. Both genitives are possessive, but βλεφάρων goes more closely with ἕμερος, denoting the latter's source. Cp. 929: *O. C.* 729 ὀμμάτων... | φόβον... τῆς ἐμῆς ἐπισόδου, fear, shown in your eyes (possess. gen.), of my entrance (objective gen.). In *Phaedr.* 251 B Plato describes ἕμερος as the desire infused into the soul by an emanation of beauty (κάλλους ἀπορροή) proceeding from the beloved, and received through the eyes of the lover (διὰ τῶν ὀμμάτων). So Soph. fr. 161 ὀμμάτων ἀπο | λόγχας ἔησιν: 733 ὀμμάτειος πόθος: 430 (Hippodameia speaking of Pelops), τοιάνδ' ἐν ὅφει λίγγα θηρατηρίαν | ἔρωτος, ἀστραπὴν τιν' ὀμμάτων, ἔχει ('such a subduing arrow of love, a lightning from the eyes'): Aesch. *Ag.* 742 μαλθακὸν ὀμμάτων βέλος, | δηξίθυμον ἔρωτος ἄνθος: *Suῤῥl.* 1004 ὀμματος θελεκτήριον | τόξευμ' ἐπεμψεν, ἱμέρον νικώμενος.

797 f. πάρεδρος ἐν ἀρχαῖς. I leave these words in the text, without marking them as corrupt, because the case against them is not decisive, while no emendation is certain. But I strongly suspect them. If sound, they mean that the love inspired by the maiden's eyes is a power 'enthroned in sway

by the side of the great laws.' The great laws are those 'unwritten' moral laws which most men feel and acknowledge (cp. on 454 f.): here, especially, the law of loyalty to country, the law of obedience to parents. In Haemon's case, love has shown that it is at least of equal force with these *θεσμοί*. For *πάρεδρος*. cp. *O. C.* 1267 *Ζηνὶ σύνθακος θρόνων* | *Αἰδώς*: *ib.* 1382 *Δίκη ξύνεδρος Ζηνὸς ἀρχαίοις νόμοις*. Pind. *O.* 8. 21 *Διὸς ξενίου πάρεδρος* | ...*Θέμις*. For *ἐν ἀρχαῖς*, Eur. *Andr.* 699 *σεμνοὶ δ' ἐν ἀρχαῖς ἤμενοι κατὰ πόλιν*: *Or.* 897 *ὃς ἂν δύνηται πόλεος ἐν τ' ἀρχαῖσιν ᾗ*. Cp. also on 744.

The words answer metrically to *φίξιμος οὐδεὶς* (788). The first two syllables of *πάρεδρος* therefore represent a resolved long syllable. A strong objection to the phrase is the strangeness of describing the power which is *in conflict with* the *θεσμοί* as their assessor, or peer, in sway; an expression which would seem appropriate only if that power was working in harmony with them; as when Eur. (*Med.* 843) speaks of *σοφία παρέδρους* ...*ἔρωτας*, | *παντοίας ἀρετᾶς ξυνεργούς*,—'the loves that sit with wisdom, co-workers of all excellence,'—those aspirations of the soul which assist intellectual effort.

800 *ἐμπαίζει*, 'wreaks her will' *in* that contest which *νικᾷ* implies. We find *ἐμπαίζω* with a dat. (1) of the object, as Her. 4. 134 *ἐμπαίζοντας ἡμῖν*, 'mocking us': (2) of the sphere, as Ar. *Th.* 975 *χοροῖσιν ἐμπαίζει*, 'sports in dances.' The *ἐν* of *ἐμπαίζει* here might also be explained as (a) in the *ἥμερος*, or the *βλέφαρα*, *i.e.* by their agency: or (b) 'on her victim.' But the interpretation first given appears simpler. (Cp. Vergil's absol. use of 'illudere,' *G.* 1. 181. *Tum variae illudent pestes*.)

801 f. *καὶ τὸς θεσμῶν ἔξω*: *i.e.* like Haemon, I also am moved to rebel against Creon's sentence, and to take Antigone's part.—*φέρομαι*, a proverbial image from the race-course: Ar. *Ran.* 993 *μόνον ὅπως* | *μή σ' ὁ θυμὸς ἀρπάσας* | *ἐκτὸς οἴσει τῶν ἐλαῶν*. Plat. *Crat.* 414 B *οὐ γὰρ ἐπισκοπεῖς με ὥσπερ ἐκτὸς δρόμου φερόμενον, ἐπειδὰν λείον ἐπιλάβωμαι* (when I get on smooth ground). Aesch. *P. V.* 883 *ἔξω δὲ δρόμον φέρομαι λύσσης* | *πνεύματι μάργῳ*. Eur. *Bacch.* 853 *ἔξω δ' ἐλαύνων τοῦ φρονεῖν*.—*ἴσχειν δ'*: cp. 817 *ἔχουσ'*: 820 *λαχοῦσ'*, by the rule of continuity (*συνάφεια*) in anapaestic systems. In lyrics such elision is rarer (see on 350).

803 *πηγάς*, 'streams': so *Tr.* 852 *ἔρρωγεν παγὰ δακρύνων*.

804 *θάλαμον*, 'chamber of death,' but with reference to its special sense, 'bridal-chamber': cp. 891 *νυμφεῖον*, 1207

παστάδα. So oft. in epitaphs on the unmarried; *Anthol. P.* 7. 489 (by Sappho) Τιμάδος ἄδε κόνις, τὰν δὴ πρὸ γάμοιο θανοῦσαν | δέξατο Περσεφόνας κυάνεος θάλαμος. Kaibel *Epigrammata* 241 (on two young brothers) οἱ δισοῖ σιννόμαιροι, ἰὼ ξένε, τῷδ' ὑπὸ τύμβῳ | ἄψανστοι τέκνων κείμεθα κουριδίῳ. | Ἰκέσιος καὶ γο νεαρὴν πληροῦμενος ἦβαν | Ἑρμιππος κρυερὸν τόνδ' ἔχομεν θάλαμον.—ἀνύτουσαν with acc. of place, as *Ai.* 607 (ἀνύσειν), *O. C.* 1562 (ἐξανύσαι): cp. 231.

806—943 *Fourth* ἐπεισόδιον. *Antigone* has now been brought out of the house by two of Creon's servants (οἱ ἄγοντες, 931) who are about to conduct her to her doom. She speaks of her fate to the Chorus, and they seek to comfort her,—while they intimate that she alone is to blame (853, 875). Creon enters (883); and, in obedience to his peremptory command, *Antigone* is presently led forth to death (943).

The structure of the κομμός (806—882) is as follows. 1st strophe (806—816) = 1st ant. (823—833). A system of choral anapaests (817—822) comes after the strophe, and a similar system (834—838) after the antistrophe.—2nd strophe (839—852) = 2nd ant. (857—871).—3rd str. (853—856) = 3rd ant. (872—875).—An epode forms the close (876—882).

806 ff. νεάταν... νέατον δέ. In such an epanaphora μέν regularly precedes δέ (as *O. T.* 25, 259; *O. C.* 5, 610, etc.); but there are numerous exceptions in Soph., as *O. C.* 1342: *Ph.* 633: *Tr.* 517: *ib.* 1147.—νέατον 'looking my last,' in contrast with αἰθις, is best taken as adv.: *Eur. Tro.* 201 νέατον τεκέων σώματα λεύσσω: cp. the adv. τελευταῖον (*O. T.* 1183), ἔσχατον (*O. C.* 1550), πανύστατον, etc.—κουποτ' αἰθις, sc. ὀψομένην: *Ai.* 857 Ἰλλιον προσενέπω | πανύστατον δὴ κουποτ' αἰθις ὕστερον.—Cp. the passage in Swinburne's *Erechtheus* where the maiden Chthonia, being about to die, speaks with the Chorus of Athenian Elders:—'People, old men of my city, lordly wise and hoar of head, | I, a spouseless bride and crownless, but with garlands of the dead, | From the fruitful light turn silent to my dark unchilded bed.'

810 παγκόστας = ὁ πάντας κοιμίζων, 'who gives sleep to all.' *Ai.* 831 καλῶ θ' ἄμα | πομπαῖον Ἑρμῆν χθόνιον εὖ με κοιμίσαι.

811 f. ἀγε... ἀκτάν, a rare poet. constr. with ἄγω, as *Ph.* 1175 Τρωάδα γὰρ μ' ἥλπισας ἄξειν: *Aesch. Pers.* 861 νόστον... | εὖ πράσσοντας ἄγον οἴκους (so Porson for ἐς οἴκους). Cp. *O. T.* 178 ἀκτὰν πρὸς ἐσπέρου θεοῦ.

813 ff. οὐθ' ὑμενάων... οὐθ' ἐπινύμφειος... ὕμνος. The ὑμέναιος

has not been sung by friends escorting bride and bridegroom to their home; nor has the ἐπιθαλάμιον been sung in the evening at the door of the bridal chamber. (1) Of the procession-song, Ar. *Pax* 1332 ff. gives a specimen, with the refrain Ὑμῆν, Ὑμέναι' ὦ. Cp. also *Av.* 1736, Hom. *Il.* 18. 492. This was specially called the ἀρμάτειον μέλος (from the carriage conveying the newly-married couple). (2) Of the ἐπιθαλάμιος (ὕμνος), or ἐπιθαλάμιον (μέλος), sung in the evening, extant specimens are Theocritus *Idyll.* 18 (for Helen and Menelaus), Catullus *Carm.* 61 and 62: for a burlesque, see Lucian *Symp.* 41. The word ὕμναιος, though more specially denoting the procession-song, was a general term for a γαμήλιον ᾠσμα, and could denote the ἐπιθαλάμιος also.—οὔτε...ἐγκληρον,...οὔτε...ὕμνησεν: we expected οὔτε ὕμνηθεῖσαν: a finite verb is substituted for the second participial clause: cp. 255 f.: *O. C.* 348 πολλὰ μὲν...ἀλωμένη, | πολλοῖσι δ' ἡγέται, with n. there on 351.

ἐπινύμφειος, Dindorf's correction of ἐπινυμφίδιος, is strongly supported by these facts. (1) In *O. C.* 1088 Soph. certainly used ἐπινικεῖω instead of the usual ἐπινικίω. Cp. above, 358, ἐναίθρεια. (2) In Aesch. *Cho.* 334 ἐπιτύμβιος (restored with certainty by Herm.) had been corrupted into ἐπιτυμβίδιος.

816 Ἀχέροντι νυμφεύσω: cp. on 654.

820 ξιφέων (possessive gen.) ἐπίχειρα, 'the wages of swords,' i.e. the reward of strife with the sword,—viz. a violent death. The gen. after ἐπίχειρα always denotes that *for which* the reward is given, as Aesch. *P. V.* 318 ὑψηγόρου | γλώσσης, Ar. *Vesp.* 581 ταύτης (sc. τῆς δίκης), Plat. *Rep.* 608 c ἀρετῆς, [Dem.] *Epist.* p. 1484. 4 τῶν...πεπονημένων.

821 f. αὐτόνομος, i.e. of your own free will. No one constrained her to do the act for which she suffers. She knew that death would be the consequence, and she chose it. The word is fitting, since she has set her laws (the θεῶν νόμιμα) above Creon's. The implied contrast is with the helpless victims of disease or of war.—The word could not mean, 'by an ordinance *peculiar to your case*.'—δῆ strengthens μόνη, 'by an absolutely unique doom,' as *Tr.* 1063.—Ἀἶδην acc. of motion, like δόμους στείχειν (*O. C.* 643).

823 ff. ἡκουσα δῆ. The Chorus has said, 'No mortal's fate was ever like thine.' She continues: 'I have heard before now (δῆ) how Niobe perished,—by a doom like mine.' To which the Chorus reply that Niobe was not a mere mortal (834).—The Theban princess remembers the fate of the

Theban queen. Niobe, daughter of Tantalus, married Amphion, king of Thebes. She vaunted that she had borne many children, while Leto had borne only two. Wherefore those two, Apollo and Artemis, slew all her sons and daughters,—at Thebes, as said the Theban story; but Niobe returned to her old home at Mount Sipylus, and was there turned to stone. (Ovid, *Met.* 6. 310, represents her as carried to Sipylus after the change.) *Νιόβη* was the title of lost plays by Aesch. and Soph.—*λυγροτάταν*, adverbial: cp. 305 (*ὄρκιος*): *Ai.* 966 *ἐμοὶ πικρὸς τέθνηκεν*.—*ξέναν*, in relation to Thebes; the foreign wife of the Theban king. Pindar wrote a *παιάν* on Niobe's marriage, and said that the Lydian *ἁρμονία* was first used at Thebes on that occasion. (Plut. *de Mus.* 15.)

825 *Ταντάλου*, gen. of parentage: cp. 486, *Ai.* 172 *Διὸς Ἀρτεμῖς*: 952 *Ζηνὸς ἡ δεινὴ θεός*. Tantalus, son of Zeus, had his royal seat on Mount Sipylus, which belonged to Phrygia in the older and larger sense of that term. In Aesch. *Νιόβη* (fr. 153) he describes his realm as extending 'twelve days journey' from Sipylus westward to Ida.

Σιπύλῳ. Mount Sipylus is in the country once called Maeonia, and afterwards Lydia. It is a branch of the Tmolus range (n. of which stood Sardis), and extends in a n.w. direction to the Hermus. Magnesia 'ad Sipylum' was on that river's left bank. From a remote age volcanic forces were active in this region, known to the Greeks as the *κατακεκαυμένη*. Cp. Arist. *Meteor.* 2. 8 *γενομένου σεισμοῦ τὰ περὶ Σίπυλον ἀνετράπη*. A city called Tantalus, once situated at Sipylus, was said to have perished by an earthquake, which made a lake. Tantalus, like Niobe, is a type of prosperity plunged by *ὑβρις* into misery. Here, as in the case of Sodom and Gomorrah, some physical catastrophe was at the root of the tradition.—See on 831.

826 f. *ἀτενής*, prop. 'strained,' 'intent' (e.g. *ἀτενὴς ὄψις*), or 'intense' (as *ἀτειεῖς ὄργαι*): here it denotes the close embrace of the ivy. Cp. *hederæ sequaces* (Persius *prol.*).—*πετραία βλάστα δάμασεν*, the 'growth of stone' (the process of petrification) 'subdued her,' i.e. passed gradually over her whole form: cp. Ovid, *Met.* 6. 301. For *αι* in *πετραία*, cp. 1310 n.

828 ff. *καὶ νῦν ὄμβροι, κ.τ.λ.* The poet is thinking of Niobe's petrified form among the lonely mountain-crags (*Il.* 24. 614 *νῦν δέ που ἐν πέτρῃσιν, ἐν οὖρεσιν οἰοπόλοισιν, | ἐν Σιπύλῳ*). 'The rain and the snow never leave her, as she pines with grief': i.e. she is amid the storms that visit snow-crowned

Sipylus throughout the year. By these words the poet wishes to call up a general image of bleak and storm-beaten solitude. Niobe's own weeping is then described by τέγγει δ'...δειράδας.—For the constr. ὄμβροι...χιών τ' οὐ λείπει (verb agreeing in number with nearest subject) cp. 1132 f.: *O. C.* 7 στέργειν γὰρ αἱ πάθαι με χώ χρόνος ξυνῶν | μακρὸς διδάσκει (n.).—χιών is taken by Wecklein as = 'snow-water' (Eiswasser). The only passage which seems to favour that sense is Eur. *Tro.* 1066 Ἰδαία...νάπη | χιόνι κατάρντα ποταμία, but there the adj. makes the difference: 'snow carried down streams' can be only 'snow-water.' In *Andr.* 215 Θρήκην χιόνι τὴν κατάρρυντον means merely, 'on which snow falls thickly.' Cp. Quintus Smyrnaeus, 1. 293 ἵπαι Σιπύλῳ νιφόεντι.—οὐδαμά: cp. 763.

831 τέγγει δ' ὑπ' ὀφρύσι...δειράδας 'her bosom.' Though ὀφρύσι and δειράς could be said of a mountain, Soph. is here thinking simply of the human form. παγκλαύτους (L) might be proleptic (cp. n. on ἀδίκους, 791), but παγκλαύτοις is better, since ὀφρύσι seems to need an epithet.

The Niobe of Sipylus has usually been identified with a colossal rock-image on the N. side of the range. It is rudely carved in relief, within a rectangular niche on the face of a limestone cliff, and represents a woman seated on a throne. Prof. W. M. Ramsay, however, holds that this image is the 'very ancient' ἀγάλμα of Cybele mentioned by Paus. 3. 22. 4. In two respects it differs from the ancient accounts of the Niobe (quoted below): (a) it does not 'weep,'—for the rain-water drops from the front of the niche, clear of the figure; and (b) the likeness to a human form grows, instead of vanishing, as one approaches. This has been confirmed by another traveller, Herr Schweisthal. He finds the true Niobe at no great distance from the Cybele, but nearer Magnesia, and in the vicinity of the Achelous of *Il.* 24. 616. It is a natural phenomenon,—the semblance—as seen from a distance—of a draped woman, seated high on the rocks; she looks towards the right, and lifts her right arm, as if in lament.

Quintus Smyrnaeus (1. 293—306):—'Her streaming tears still fall from the heights of the rugged cliff; and in sympathy with her the sounding waters of the Hermus make lament, and the lofty peaks of Sipylus, over which the mist that shepherds dread floats evermore. A great marvel is she to passers by, because she is like a sorrowful woman, who mourns some cruel grief, and weeps without stint. Such verily seems the figure,

when thou gazest at it from afar; but when thou drawest near, lo, 'tis but a sheer rock, a cliff of Sipylus' (φαίνεται αἰπήεσσα πέτρῃ, Σιπυλίου τ' ἀπορρώξ).

Nonnus was thinking of the effect *from the road*, when he wrote (2. 160), ἔσσομαι ὡς Νιόβῃ καὶ ἐγὼ λίθος, ὅφρα καὶ αὐτὴν | λαϊνὴν στενάχουσιν ἐποικτείρωσιν ὁδῖται. Pausanias, too, says that, at a certain distance from the cliff, δεδακρυμένην δόξεις ὁρᾶν καὶ κατηφῇ γυναῖκα, but that the illusion vanishes on a nearer approach (1. 21 § 3).

833 ὁμοιοτάταν, because the stone into which Niobe was changed may be likened to Antigone's rocky tomb: cp. *El.* 150 ἰὼ παντλάμων Νιόβα, σὲ δ' ἐγωγε νέμω θεόν, | ἄτ' ἐν τάφῳ πετραίῳ | αἰαῖ δακρύνεις.

834—838 ἀλλὰ...θανοῦσαν. The Chorus desire to console Antigone. There is no element of reproof in their words here. She has likened herself to Niobe. 'And yet Niobe'—the Chorus say—'was a goddess, while thou art a mortal. But (καίτοι) it will be a great glory for thy memory that thy fate was as the fate of a goddess, in life and in death.' 'In life' (ζῶσαν), and not only in death (θανοῦσαν), because Niobe, like Antigone, was in the fulness of her vitality when she met her doom. The moments of life through which Antigone is now passing are like the moments through which Niobe passed as she felt the beginning of the change into stone.—Why does Antigone rejoin, οἶμοι γελῶμαι? Because her thought had been, 'my doom is terrible and miserable as Niobe's'; but the Chorus had answered, 'It is indeed glorious for thee to be as Niobe.' She had looked for present pity. They had comforted her with the hope of posthumous fame.

834 θεός, sc. ἐκείνη μὲν ἔστι (cp. 948). Niobe is of divine race, since her father was the son of Zeus, and her mother the Pleiad Taygetè (or Dionè, one of the Hyades). So in Aesch. Νιόβῃ (fr. 157) her family is described as οἱ θεῶν ἀγχίσποροι (near kin),...κοῦπω νιν ἐξίτηλον αἶμα δαιμόνων.—θεογενής, god-begotten. The peculiarity is that the word is formed directly from γέννα, and not from the stem of the pass. aor. in use: i.e., we should expect θεογέννητος. But Pindar could coin θεότιμος (*I.* 5. 13) as=θεοτίμητος. Why, then, should not a poet coin θεογενής as=θεογέννητος?

836 καίτοι has an illative force, introducing the next step in the reasoning: cp. 949, *O.* *T.* 855.—κάκοῦσαι, 'e'en to have it said of her' (καί meaning, 'even if there is no other comfort').

For ἀκοίω (= λέγομαι, *audio*) with inf., cp. Her. 3. 131 Ἀργεῖοι ἤκουον μουσικὴν εἶναι Ἑλλήνων πρῶτοι.

837 τοῖς ἰσοθέοις σύγκληρα, a lot shared by demigods. Plut. *Mor.* 103 F χρῆ γὰρ οὐ μόνον ἑαυτὸν εἰδέναι θνητὸν ὄντα τὴν φύσιν, ἀλλὰ καὶ ὅτι θνητῷ σύγκληρός ἐστι βίῳ καὶ πράγμασι ραδίως μεθισταμένοις πρὸς τοῦναντίον: i.e. that one shares the lot of humanity at large.—The decisive objection to the ms. reading ἐγκληρα is the sense of the adj.; for ἐγκληρος always means either (1) act., having a share in, as Eur. *I. T.* 682 ἐγκληρον... κασιγνήτην, 'heirress,' = ἐπὶ κληρον, and so *Hēr.* 1011: or (2) pass., included in one's κληρος, as *H. F.* 468 ἐγκληρα πεδία... κекτημένος ('by inheritance'). Here, ἐγκληρα was perh. partly due to a reminiscence of ἐγκληρον in 814.

838 ζῶσαν...θανοῦσαν. The constr., φθιμένη μέγα ἐστίν, ἀκοῦσαι ζῶσαν σύγκληρα λαχεῖν (instead of ζώση), is not rare: cp. Xen. *An.* 1. 2 § 1 Ξενία τῷ Ἀρκάδι ἤκειν παραγγέλλει λαβόντα τοὺς αἰδρας: *ib.* 3. 1. 5 συμβουλεύει τῷ Ξενοφῶντι ἐλθόντα εἰς Δελφοὺς ἀνακοινῶσαι: *ib.* 3. 2. 1 ἔδοξεν αὐτοῖς προφυλακὰς καταστήσαντας συγκαλεῖν τοὺς στρατιώτας. The dat. with the inf. is, in such cases, equally right, but the acc. sometimes excludes an ambiguity. (Cp. on *O. T.* 913.)

839 γελῶμαι: see on 834 ff. Cp. Job xvii. 2: 'Are there not mockers with me?'

843 πολυκτῆμονες, an epith. which also implies εὐγενεῖς: cp. *O. T.* 1070 πλουσίῳ χαίρειν γένει. So these Theban elders are called κοιρανίδαι (940), and in *O. T.* 1223 ὃ γῆς μέγιστα τῆσδ' αἰὲ τιμώμενοι: as Thebes itself, ἀγλααί (*O. T.* 153) and μεγάλαι (*ib.* 1203).

844 f. κρῆναι: so Polyneices appeals to Oed., πρὸς νῦν σε κρηνῶν καὶ θεῶν ὁμογνίων (*O. C.* 1333): and the dying Ajax invokes the κρῆναι of Troy (*Ai.* 862).—εὐαρμάτου: see n. on 148 f.—ἄλσος: cp. *El.* 5 (Argos) τῆς οἰστροπλῆγος ἄλσος Ἰνάχου κόρης, as the scene of Io's visitation by Hera. So Thebes is the 'sacred precinct' of Dionysus (cp. 154, 1137) and the other θεοὶ ἐγχώριοι.—ἐμπας, 'at least,' even if human sympathy fails me. Soph. has ἐμπας (= ὅμως) also in *Ai.* 122, 1338, and ἐμπᾶ *ib.* 563 (dial.).

846 ὕμῃ (Aeolic and epic), as Aesch. *Eum.* 620: so dat. ὕμμι *O. C.* 247 (n.).—ἐπικτῶμαι, acquire, win: Aesch. *Eum.* 671 (ὅπως) καὶ τόνδ' ἐπικτήσαιο σύμμαχον, θεά.

847 οἶα: cp. on 823 (λυγροτάταν).—φίλων ἄκλαντος: cp. 1034: *Ai.* 910 ἄφαρκτος φίλων, and *O. C.* 1722 n.

848 ἔργμα τυμβόχωστον, an enclosure (prison) with a sepulchral χῶμα. The ἔργμα is the chamber in the rock, πετρῶδης κατῶρυξ (774), in which she is to be immured: the χῶμα consists of the stones heaped up at the entrance, so as to close it: cp. 1216 ἄρμον χῶματος λιθοσπαδῇ. Hermann read ἔρμα (from ἐρείδω) = 'mound': C. I. 4599 ἐρισθῆι ἐς ἔρμα θανοῦσιν: Kaibel *Epigr.* 1063. 4 κατήραον ἔρμα. But this seems less fitting here than the notion of 'prison': cp. 886 περιπτύξαντες, 892 αἰείφρονος.

849 ποταίνιον, usu., 'recent,' 'fresh': here, 'of a new kind': cp. fr. 154. 5 ἥδονας ποταίνιους. A tomb destined for the dead is to receive the living (cp. 821).

851 This is Seyffert's modification of Boeckh's βροτοῖς οὐτ' ἐν νεκροῖς κυροῦσα. It gives an exact correspondence with 870, κασίγνητε γάμων κυρήσας, and there is every reason to think that 870 is sound. The first οὐτε is omitted (Aesch. *Ag.* 532 Πάρις γὰρ οὐτε συντελὴς πόλις, cp. *O. T.* 239); and this poetical license might easily have led a corrector to suppose that the first οὐτε had been lost.

852 μέτοικος: cp. 868, 890: see on *O. C.* 934. It is her doom, ζῶσα τυμβεύειν (888). She is not a dweller with the living, because her abode is the grave; nor with the dead, because she lives.—The similar phrase—perhaps imitated from this—in Eur. *Suppl.* 968 f., οὐτ' ἐν τοῖς φθιμένοις | οὐτ' ἐν ζῶσιν ἀριθμουμένα has no such special point: the Argive widows merely mean that their life is a living death.

853 ff. προβάσ'...πολύ: 'having advanced to the furthest limit of rashness, thou hast struck heavily (πολύ) against the lofty pedestal of Justice.' We are to imagine the daring offender as going forward to a boundary where Justice sits enthroned, forbidding all further advance. Instead of pausing there, the rebel still rushes on, to cross the boundary—and, in doing so, dashes herself against the throne of the goddess. For βάθρον cp. Her. 1. 183 (a sitting statue of Zeus) καὶ τὸ βάθρον (pedestal) οἱ καὶ ὁ θρόνος χρυσεός ἐστι. For προσέπεσες, Polyb. 1. 39 προσπεσόντες εἰς τινα βραχέα (having *struck on* some shallows—in sailing). Cp. Aesch. *Theb.* 409 μάλ' εὐγενί τε καὶ τὸν Αἰσχύνης θρόνον | τιμῶντα καὶ στυγοῦνθ' ὑπέρφρονας λόγους. *Ag.* 383 λακτίσαντι μέγαν Δίκας βωμόν. *Eum.* 539 βωμόν αἰδεσσαι Δίκας, | μηδὲ νιν κέρδος ἰδὼν ἀθέω ποδὶ λὰξ ἀτίσης. Solon fr. 4. 14 οὐδὲ φυλάσσονται σεμνὰ θέμεθλα Δίκης.—πολύ (adv.) = σφόδρα, violently.—By Δίκη the Chorus understand

the law of the State,—not those θεῶν νόμιμα which Ant. preferred to obey.

856 πατρῶν τινα.....ἀθλον, 'some ordeal inherited from thy sire' (v. 2); *τινά* softens a statement into a conjecture; it is perhaps the work of the fate which he bequeathed. This is better than to take *τινά* closely with *πατρῶν* as = 'of the paternal kind.'—ἐκτίνεις, art paying (to the fates which exact it), like ἐκτίνω δίκην, τίσιν, ἀποινα.

857 ff. μερίμνας, gen. sing.: οἶκτον, acc. depending on ἔψαυσας...μερίμνας as = ἐποίησάς με μεριμνᾶν: cp. *El.* 122 *τίνα* | *τάκεις* ὦδ' ἀκίρεστον οἰμωγὰν | τὸν πάλαι ἐκ δολερᾶς ἀθεώτατα | *ματρὸς ἀλόντ' ἀπάταις* Ἀγαμέμνονα, where τὸν...Ἀγαμέμνονα is governed by *τίνα τάκεις*...οἰμωγὰν as = τί οἰμώζεις; see other examples in n. on 211 f. πατρός and πότμου are objective genitives with οἶκτον.—ἀλγ. μερίμνας is certainly not acc. plur. See on 546 and 961. No Greek hearer of these lyrics could take μερίμνας for anything but the usual gen. after ψαύω. If Soph. had intended the acc., he would at least have written ἀλγεινοτάταν...μέριμναν.—τριπόλιστον (οἶκτον), a lament which has often been renewed; a thrice-told tale of sorrow. πολέω = to turn up the soil with the plough: ἀναπολέω, to plough anew: then fig., to 'go over the same ground' again. *Pind.* *N.* 7. 104 ταῦτά...τρίς τετράκι τ' ἀμπολεῖν: *Ph.* 1238 δις ταῦτά βούλει καὶ τρίς ἀναπολεῖν μ' ἔπη; No πολίζω as = πολέω occurs, but *Pind.* once has ἀναπολίζω as = ἀναπολέω (*P.* 6. 3). Similarly a poet might well use τριπόλιστος as if πολίζω existed. The epic adj. is τρίπολος.—κλεινοῖς Λαβδακίδαισιν, dat. of interest after πότμου, all the fate *for* (i.e. appointed for) us, the Labdacidae, instead of the possessive gen., κλεινῶν Λαβδακιδᾶν. Cp. *Eur. Ph.* 17 ὦ Θήβαισιν εὐίπποις ἀναξ. Cp. on 571, and on 865 (ἐμῷ πατρί).—ἀμετέρου (= ἡμῖν) is here joined with the dat. of interest, as the possessive pron. is oft. joined with the gen. of the pers. pron. (τάμα δυστήνον κακά, *O. C.* 344).

863 ματρῶναι λέκτρων ᾄται = ματρῶν λ. ᾄται (see n. on 793), calamities of the mother's bed, i.e. springing from marriage with a mother. (So *O. C.* 526 γάμων...ᾄται.) For the plur. ᾄται in this sense, cp. *O. C.* 1244, *El.* 215.

864 f. κοιμήματα...αὐτογέννητα...ματρός, the mother's union with her own offspring; the adj. = μετὰ τοῦ αὐτῆς γεννήματος: cp. *O. C.* 1463 κτύπος...διόβολος (= κτύπος τοῦ ἐκ Διὸς βέλους): *Aesch. Eum.* 212 ὄμαιμος (= συγγειοῦς) αὐθέντης φόνος.—ἐμῷ

πατρί, dat. of interest, 'for my sire' (*i.e.* to his misery). The whole phrase being equiv. to, 'a mother's incestuous union with our father,' the dat. goes with the whole preceding phrase, not with αὐτογέννητα only, nor with κοιμήματα only.

866 f. οἶων (masc.) ποτέ is exclamatory: 'from what manner of parents' (for the gen., cp. 38). The exclamatory οἶος is freq. in Soph. (cp. 1228, *Tr.* 997, etc.), and ποτέ strengthens it just as it strengthens the interrogative τίς or ποῖος (*O. T.* 754, *Ph.* 222, etc.). So the exclamatory οἶος is strengthened by ἄρα (*Ai.* 367, 910).—Most commentators make οἶων neut. relative to κοιμήματα: 'such (wedlock) as that from which I sprang.' But ποτέ is fatal to this; for (*a*) it cannot here mean, 'in former days'; that would be too weak: (*b*) nor can οἶων ποτέ mean, 'of whatever kind they may have been'—like ὅστις ποτέ. Besides, the masc. οὗς most naturally refers to persons denoted by οἶων. I have therefore pointed at ματρός.—ἀραῖος, fem.: elsewhere this adj. is always of three terminations. So Attic tragedy uses κοινός, ποθεινός, πτωχός, φανερός, etc., as fem.: see *O. C.* 751 n.—μέτοικος: see on 852.

870 κασίγνητε. Polyneices. His marriage with Argeia, daughter of the Argive king Adrastus, was the seal of the armed alliance against Thebes, and thus the prime cause of Antigone's death (*O. C.* 378).

871 θανὼν ἔτ' οὖσαν: so Electra says of her brother Orestes, ὥς μ' ἀπώλεσας θανών. Cp. on *O. T.* 1453.—κατήναres. This act. aor. occurs in later poetry. The epic form of the compound is κατεναίρομαι, aor. κατεινέραμην. Eur. uses the epic ἐναίρω, ἦναρον, but only in lyrics. Soph. has κατηναρισμένας (κατεναρίζω) in dial., *Ai.* 26.

872 σέβειν. 'Reverent action' (meaning her loyalty to Polyneices) 'is, in a sense, εὐσέβεια': *i.e.* though it is not complete εὐσέβεια—which the Chorus regard as including loyalty to the State's laws—yet, so far as it goes, it deserves praise of the same kind. Cp. 924 τὴν δυσσέβειαν εὐσεβοῦς ἐκτῆσάμην: by practising εὐσέβεια towards the dead, she had come to be thought, on the whole, δυσσεβής—as a law-breaker. The Chorus is here the apologist of Creon, and this concession is meant to emphasise the next sentence. Hence the purposed vagueness of σέβειν. The speaker avoids a direct reference to the peculiarly sacred and tender duty which Ant. had fulfilled.

873 f. κράτος δὲ οὐδαμᾶ παραβατὸν πέλει (τούτῳ), ὅτῳ κράτος μέλει: but an offence against authority cannot be permitted by

him who has authority in his keeping. The antecedent to ὅτῳ, viz. τούτῳ, is an ethic dat., 'in his sight'; he must not look on and see the law broken. For this dat., cp. 904. —οὐδαμᾶ (Dor.): cp. 763.—For μέλει cp. 1335: *Il.* 2. 25 ᾧ λαοί τ' ἐπιτετράφεται καὶ τόσσα μέμηλεν. The Chorus echoes Creon's saying (677).

875 αὐτόγνωτος, act., deciding for oneself, αὐτὴ γιγνώσκουσα, like μεμπτός, 'blaming,' ὑποπτος, 'suspecting,' etc. (*O. C.* 1031 n.).—ὀργά, disposition: see n. on 354 ff. (ὀργάς).

878 ἐτοίμαν, imminent, i.e. for which everything is prepared; *Il.* 18. 96 αὐτίκα γάρ τοι ἔπειτα μεθ' Ἑκτορα πότμος ἐτοίμος. Cp. 936.

879 τόδε λ. ἱερὸν ὄμμα = τῇσδε ἱερᾶς λαμπάδος ὄμμα (793 n.).

881 ἀδάκρυτον, predicate, with proleptic force: no friend mourns my fate (and so it remains) unwept. Soph. has several instances of the predicative adj. thus added to a subst. which has the art. and possessive pron.; as *O. T.* 671 τὸ γὰρ σόν, οὐ τὸ τοῦδ', ἐποικτίρω στόμα | ἐλεινόν (n.); *El.* 1143 τῆς ἐμῆς πάλαι τροφῆς | ἀνωφελήτου. Cp. 791.

883 f. ἀρ' ἴστε, ὥς, εἰ χρειῇ λέγειν αἰοιδὰς καὶ γόους πρὸ τοῦ θανεῖν, οὐδ' εἰς ἂν παύσαιοτο (λέγων); The constr. would have been clearer with λέγων instead of λέγειν, but the latter has naturally been conformed to χρειῇ.—οὐδ' ἂν εἰς, more emphatic than οὐδεὶς ἂν: *O. T.* 281 n.

885 οὐκ ἄξεθ'. When the first of two or more commands is given by οὐ with fut. indic., that constr. is usually continued, either (a) with καί, as Eur. *Andr.* 1066 οὐχ ὅσον τάχος | χωρήσεται τις...καὶ...λέξει...; or (b) with repeated οὐ, as Ar. *Lys.* 459 οὐχ ἔλξετ', οὐ παιήσετ', οὐκ ἀράξετε; Here a direct imperat. follows (887), and a note of interrogation must therefore be placed after τάχιστα.—κατηρεφεῖ, prop. 'roofed over,' oft. an epithet of a natural cave (*Od.* 13. 349 σπέος, Soph. *Ph.* 272 ἐν κ. πέτρα), and in *El.* 381 of a chamber (στέγη) like this κατῶρυξ.

886 περιπτύξαντες: see on 848 (ἔργμα). Cp. Eur. *Ph.* 1357 τειχέων περιπτυχαί. Kaibel *Erigr.* 468 λαίνεος στήλη με πέριξ ἔχει.

887 χρῆ, 'wishes': 3rd pers. pres. ind. of χράω, with contraction into ῆ instead of ᾶ, as in διψῆν, ξῆν, κνῆν, πεινῆν, σμῆν, χρῆν (to give an oracle), χρῆσθαι, ψῆν. Schol., εἰ χρῆζει καὶ θέλει. If the nom. ζῶσα is sound, as it seems to be, in the next v., then χρῆ is certain: for εἰ χρῆζει has no probability.

Only one other passage, however, gives unambiguous support to the forms $\chi\rho\eta\varsigma$, $\chi\rho\eta$, viz. Ar. *Ach.* 778 (the Megarian) $\sigma\upsilon$ $\chi\rho\eta\sigma\theta\alpha$; $\sigma\iota\gamma\eta\varsigma$, ω $\kappa\acute{\alpha}\kappa\iota\sigma\tau'$ $\alpha\pi\omicron\lambda\omicron\upsilon\mu\acute{\epsilon}\nu\alpha$; 'will you not make a sound?' ($\sigma\upsilon$ $\theta\acute{\epsilon}\lambda\epsilon\iota\varsigma$, sc. $\phi\omega\upsilon\epsilon\acute{\iota}\nu$;). There, indeed, Blaydes writes $\sigma\upsilon$ $\chi\rho\eta$ $\tau\upsilon$ $\sigma\iota\gamma\eta\upsilon$, but the mss. are supported by the testimony of Suidas and Hesychius to $\chi\rho\eta\varsigma$ as = $\chi\rho\eta\acute{\zeta}\iota\varsigma$. In the other four places where these forms are usu. read, they are not indispensable, $\chi\rho\eta$ being possible; but in two, at least, they are much better than $\chi\rho\eta$. Except in *Ach.* 778, the mss. everywhere give $\chi\rho\eta$: and the variants in the next v. show that $\chi\rho\eta$ was strange to the copyists, though known to the Scholiast.

888 $\zeta\omega\sigma\alpha$ $\tau\upsilon\mu\beta\epsilon\acute{\upsilon}\nu$, 'to live entombed.' Elsewhere $\tau\upsilon\mu\beta\epsilon\acute{\upsilon}\omega$ = to entomb (*Al.* 1063 $\sigma\acute{\omega}\mu\alpha$ $\tau\upsilon\mu\beta\epsilon\acute{\upsilon}\sigma\alpha\iota$ $\tau\acute{\alpha}\phi\omega$); or to bring as a funeral offering, *El.* 406 $\pi\alpha\tau\rho\acute{\iota}$ $\tau\upsilon\mu\beta\epsilon\acute{\upsilon}\sigma\alpha\iota$ $\chi\rho\acute{\alpha}\varsigma$. Here it is intrans., = $\acute{\epsilon}\nu$ $\tau\acute{\upsilon}\mu\beta\omega$ $\acute{\epsilon}\nu\alpha\iota$. Cp. $\sigma\alpha\lambda\epsilon\acute{\iota}\omega$, which means either (1) to put others on a $\sigma\acute{\alpha}\lambda\omicron\varsigma$,—to toss them: or (2) intrans., to be on a $\sigma\acute{\alpha}\lambda\omicron\varsigma$. Creon says, 'I immure her,—I do not kill her; she can either die, or live,—but in the tomb.'— $\sigma\tau\acute{\epsilon}\gamma\eta$, iron.: cp. *El.* 381 $\zeta\omega\sigma\alpha$ δ' $\acute{\epsilon}\nu$ $\kappa\alpha\tau\eta\rho\epsilon\phi\acute{\epsilon}\iota$ | $\sigma\tau\acute{\epsilon}\gamma\eta$ $\chi\theta\omicron\nu\acute{\omicron}\varsigma$ $\tau\eta\sigma\delta'$ $\acute{\epsilon}\kappa\tau\omicron\varsigma$ $\eta\mu\eta\sigma\epsilon\iota\varsigma$ $\kappa\alpha\kappa\acute{\alpha}$, i.e. in a cave, or subterranean cell.

889 $\acute{\alpha}\gamma\upsilon\omicron\iota$: see on 775. His thought is: (1) she had warning: (2) no blood has been shed.— $\tau\omicron\upsilon\tau\acute{\iota}$ $\tau\eta\eta\delta\epsilon$, in what concerns her. In this phrase with the $\alpha\omega$, $\acute{\epsilon}\pi\acute{\iota}$ more often means, 'so far as depends on one.' Cp. 1348 $\tau\acute{\alpha}$ γ' $\acute{\epsilon}\iota\varsigma$ $\theta\epsilon\omicron\upsilon\varsigma$.

890 $\mu\epsilon\tau\omicron\iota\kappa\acute{\iota}\alpha\varsigma$, cp. 852.— δ' $\omicron\upsilon\eta$, 688.— $\sigma\tau\epsilon\rho\eta\sigma\epsilon\tau\alpha\iota$, 637.

891 f. ω $\tau\acute{\upsilon}\mu\beta\omicron\varsigma$, nom. for voc.: cp. 379.— $\nu\upsilon\mu\phi\acute{\epsilon}\iota\omicron$: cp. 1205.— $\kappa\alpha\tau\alpha\sigma\kappa\alpha\phi\acute{\eta}\varsigma$: see on 774.— $\acute{\alpha}\epsilon\iota\phi\rho\omicron\nu\eta\sigma\epsilon\iota$ = η $\acute{\alpha}\epsilon\iota$ $\phi\rho\omicron\nu\eta\sigma\epsilon\iota$ $\mu\epsilon$, not, $\eta\eta$ $\acute{\epsilon}\gamma\omega$ $\acute{\alpha}\epsilon\iota$ $\phi\rho\omicron\nu\eta\sigma\omega$ (like Aesch. *P. V.* 31 $\tau\eta\eta\delta\epsilon$ $\phi\rho\omicron\nu\eta\sigma\epsilon\iota\varsigma$ $\pi\acute{\epsilon}\tau\rho\alpha\upsilon$): cp. 886.

893 f. $\acute{\alpha}\rho\iota\theta\mu\acute{\epsilon}\nu$... $\pi\lambda\epsilon\acute{\iota}\sigma\tau\omicron\nu$: she thinks of Laius, her father and mother, and her two brothers.— $\acute{\epsilon}\nu$ $\nu\epsilon\kappa\rho\omicron\iota\varsigma$ with $\delta\acute{\epsilon}\delta\epsilon\kappa\tau\alpha\iota$: the queen of the nether world has greeted them as they passed through the $\pi\omicron\lambda\acute{\upsilon}\xi\epsilon\iota\omicron\iota$ $\pi\acute{\upsilon}\lambda\alpha\iota$ to Hades (*O. C.* 1569 f.). So Oedipus is led by $\text{Ἑρμῆς ὁ πομπὸς ἢ τε νεκρῆρα θεός}$ (*ib.* 1548). As η $\acute{\alpha}\phi\alpha\eta\eta\varsigma$ $\theta\epsilon\omicron\varsigma$ she is associated with Hades (*ib.* 1556).

$\Phi\epsilon\rho\sigma\acute{\epsilon}\phi\alpha\sigma\sigma\alpha$ has L's support here. That form occurs also in Eur. *Helen.* 175, but $\Pi\epsilon\rho\sigma\acute{\epsilon}\phi\alpha\sigma\sigma\alpha$ in Aesch. *Cho.* 490. The *Il.* and *Od.* have only $\Pi\epsilon\rho\sigma\epsilon\phi\acute{\omicron}\nu\epsilon\iota\alpha$. $\Phi\epsilon\rho\sigma\epsilon\phi\acute{\omicron}\nu\epsilon\iota\alpha$ occurs in *Hom. hymn.* 13. 2. Pindar uses $\Phi\epsilon\rho\sigma\epsilon\phi\acute{\omicron}\nu\alpha$. Plato attests that, in his day, the popular form was $\Phi\epsilon\rho\rho\acute{\epsilon}\phi\alpha\tau\tau\alpha$, which he explains as the goddess of wisdom, who enables men $\phi\epsilon\rho\omicron\mu\acute{\epsilon}\nu\omega\upsilon$

ἐφάπτεσθαι, to grasp changing phenomena. People were afraid to utter the name Φερσεφόνη (*Crat.* 404 c). Attic inscr. of the 4th cent. B.C. give Περσεφόνη, Φερσεφόνη, Φερρέφαττα (Meisterhans pp. 36 ff.). MSS. have Φερσέφαττα (which should perh. be Φερρέφαττα) in Ar. *Ran.* 671, *Th.* 287. A vase ascribed to c. 435 B.C. gives ΠΕΡΣΩΦΑΤΑ (*sic*, Baumeister *Denkm.* p. 424). Welcker cites ΦΕΡΕΦΑΣΑ from an Agrigentine vase (*Götterl.* i. 393). We may infer that Soph., c. 440 B.C., might have used either Περσέφασσα or Φερσέφασσα. The testimony of our oldest and best ms., L, may therefore be allowed to turn the scale.

895 f. **κάκιστα**, as a law breaker (cp. 59): δῆ with superl., see 58 n.—**μοῖραν...βίου**: cp. 461. **ἐξήκειν** of time, 'has elapsed,' as *Ph.* 199.

897 f. **ἐν ἐλπίσιν τρέφω** = ἐλπίζω. **ἐν ἐλπίδι** (or ἐλπίσιν) εἰμί was a common phrase. Cp. **ἐν πόθῳ λαβεῖν τι** (*O. C.* 1678).—**φίλη μὲν...προσφιλῆς δέ**: cp. 669 **καλῶς μὲν...εὖ δέ**, n.

899 **κασίγνητον κάρα**. Eteocles. She speaks first of those kinsfolk to whom she had rendered pious offices in the usual manner. Then she comes to him who is uppermost in her thoughts,—the brother whose case was different from that of the others. In v. 23 she spoke of the rumour that Eteocles had been duly buried. But nothing here implies her presence at his ἐκφορά. **ἔλουσα κάκóσμησα** were acts preparatory to the πρόθεσις. The **χοαί** could be rendered afterwards. She loved both brothers (cp. on 523). If father and mother were named here, without any mention of Eteocles, the omission would suggest that from *him* she could expect no welcome,—a contradiction of her real feeling (515). Further, the brevity of this reference to Eteocles heightens the effect of what follows.

900 ff. **ύμάς**. This play supposes Oedipus to have died at Thebes: see on 50.—**ἔλουσα κάκóσμησα**: see nn. on *O. C.* 1602 f. **λουτροῖς τέ νιν | ἐσθῆτί τ' ἐξήσκησαν ἥ νομίζεται**. Cp. below, 1201.—**χοάς**: cp. 431.—**περιστέλλουσα**: here, of sprinkling the dust and pouring the **χοαί**: cp. the general sense of the word in *Ai.* 1170 **τάφον περιστελοῦντε**. More oft. of laying out the dead (like **κοσμεῖν** here, and **συγκαθαρμόζειν** in *Ai.* 922): *Od.* 24. 292 **οὐδέ ἐ μήτηρ | κλαῦσε περιστείλασα**.—**δέμας**: 205.

904—920 Few problems of Greek Tragedy have been more discussed than the question whether these vv., or some of them, are spurious. Arist. (*Rhet.* 3. 19 § 9) quotes vv. 911, 912, and certainly had the whole passage in his text of Soph.

The interpolation, then, if such it be, must have been made soon after the poet's death; and has been imputed to his son Iophon (ὁ ψυχρός), or some other sorry poet; or to the actors. I confess that, after long thought, I cannot bring myself to believe that Soph. wrote 905—912: with which 904 and 913—920 are in organic unity, and must now stand or fall.

The main points (to my mind) are briefly these. (1) The general validity of the divine law, as asserted in 450—460, cannot be intelligibly reconciled with the limitation in vv. 905—907. (2) A still further limitation is involved in 911 f. She has buried her brother, not simply as such, but because, while he lived, he was an irreplaceable relative. Could she have hoped for the birth of another brother, she would not, then, have felt the duty to be so binding. (3) The composition of vv. 909—912 is unworthy of Sophocles.

904 ῥέμῃσα (cp. ῥάνη, 457 n.), with εὖ (last word of v., as *O. C.* 642), I honoured thee rightly, τοῖς φρονούσιν, in the judgment of the wise; ethic dat. (25 n.): cp. 514.

906 ἐτήκετο, lay mouldering: Plat. *Tim.* 82 E ὅταν... τηκομένη σὰρξ ἀνάπαλιν εἰς τὰς φλέβας τὴν τηκεδόνα ἐξῆλθῃ. So *tabum* of corpses, Verg. *Aen.* 8. 487.

907 βία πολιτῶν. This was Ismene's phrase (79). Antigone had believed that the city was on her side (509). But since the Chorus had seemed to fail in sympathy (838) she had regarded herself as ἄφίλος (876) in Thebes.

908 πρὸς χάριν: see on 30.

909 ff. Cp. Her. 3. 119, which clearly supplied, not merely the thought, but the form, of these verses:—ἀνὴρ μὲν μοι ἂν ἄλλος γένοιτο, εἰ δαίμων ἐθέλοι, καὶ τέκνα ἄλλα, εἰ ταῦτα ἀποβάλοιμι· πατὴρ δὲ καὶ μητὴρ οὐκέτι μοι ζώντων, ἀδελφεὸς ἂν ἄλλος οὐδενὶ τρόπῳ γένοιτο. Cp. Arist. *Rhet.* 3. 16 § 9.

Three points in these vv. are strange. (1) The gen. abs. κατθανόντος, for which a gen. has to be evolved from πόσις. The gen. of that word was not in Attic use. The gen. κατθανόντος cannot be taken (as some wish) with ἄλλος, 'different from the dead' (!). (2) ἀπ' ἄλλου φωτός. Why is it assumed that the first husband died before, or with, his child? The two hypotheses of loss should have been kept separate. We wanted something like καὶ παῖς ἂν ἄλλος, παιδὸς ἐστερημένη. (3) τοῦδ' means the first husband's child, but is most awkward.

913 ἐκπροτιμήσας, 'having singled thee out for honour,' with ref. to the supposed cases in which she would *not* have

paid the burial rites. The double compound occurs only here,—as ἐξαφοράω only in *O. C.* 1648.

916 διὰ χερῶν...λαβών, *i.e.*, by forcible arrest, as though I were a criminal. Cp. *O. C.* 470 δι' ὁσίων χειρῶν θιγῶν (—'with'), Aesch. *Suppl.* 193 (ικτηρίας) ἔχουσai διὰ χερῶν.

917 ἀνυμέναιον: see on 814.

919 ἀλλ': cp. on 810.—πρὸς φίλων with ἔρημος (not with ἔρχομαι), forsaken on the part of my friends. The sense of πρὸς in *Ph.* 1070 is similar, though there it goes with the verb; ἦ καὶ πρὸς ὑμῶν ὧδ' ἔρημος, ὦ ξένοι, | λειφθήσομαι δῆ...;

921 δαιμόνων δίκην, that which the gods recognise (451), as distinguished from the human δίκη (854) which she has offended.

922 ff. If the gods allow her to suffer for obeying them, is it not vain for her to invoke them?—βλέπειν εἰς τινα (for help), as *Ai.* 398, 514, *El.* 959.—τίνα...ξυμμαχῶν, what ally (of all conceivable allies)?—ἐπεὶ γε δῆ: cp. *Tr.* 484 ἐπεὶ γε μὲν δῆ. For the place of δῆ, cp. 726.—τὴν δυσσέβειαν, the repute of it; *El.* 968 εὐσέβειαν ἐκ πατρὸς | θανόντος οὔσαι: Eur. *I. T.* 676 καὶ δειλίαν γὰρ καὶ κάκην κεκτήσομαι: *Med.* 218 δύσκλειαν ἐκτήσαντο καὶ ῥαθυμίαν: *Ion* 600 γέλωτ' ἐν αὐτοῖς μωρίαν τε λήψομαι.

925 f. The gods are allowing her to perish. But it does not follow that they approve of her doom: for they are sometimes slow in punishing wrong (*O. C.* 1536). Hence the dilemma, introduced by ἀλλ' οὖν ('well then'). (1) If the gods approve of my doom, then, after suffering it, I shall become conscious (in the other world) that I have sinned. (2) But if they disapprove of it, and regard Creon as the sinner, then they will punish him at last. And I could wish him no sorer doom than mine.—ἐν θεοῖς: cp. 459.—ξυγγνωμέν = συνειδείμην. Lys. or. 9 § 11 συνέγνωσαν δὲ καὶ αὐτοὶ σφίσιν ὡς ἡδίκηκότες, 'became conscious that they had done wrong.'—ἡμαρτηκότες belongs more closely to the verb than does παθόντες: cp. Plat. *Phaed.* 70 A (ἡ ψυχῇ) διασκεδασθεῖσα οὔχεται διαπτομένη. For the tragic masc. plur., when a woman speaks of herself, cp. *El.* 399.

927 f. οἶδε, Creon: cp. 10.—μὴ πλείω, *i.e.* she will be content if they suffer ἴσα. She can imagine no worse fate. καὶ δρῶσιν, do on their part: *O. C.* 53 n.

929 f. ἀνέμων-ῥιπαὶ ψυχῆς, storm-gusts of the soul: both genitives are possessive: cp. 795 βλεφάρων-ἱμερος...νύμφας. ψυχῆς interprets the figurative sense; for αὐταί after τῶν αὐτῶν cp. n. on 155 ff. (νέοχος νεαραῖσι).

931 f. τούτων, neut., causal gen. (*O. T.* 48). After τήνδε

γ', this is better than *ταύτην* would be: *τοιγάρτοι* (whether with *καί* or with *νιν*) would be displeasing.—*κλαύμαθ'*: cp. 754: so *Ph.* 1260 *ἐκτὸς κλαυμάτων*.—*ἔπερ* = *ἐνεκα* (*O. T.* 165 n.). *οἶμοι* follows, but the change of person excuses the breach of *synapheia*: so *O. C.* 139 *τὸ φατίζόμενον* is followed by *ἰώ*, and *ἰδ.* 143 *πρέσβυς* by *οὐ*.

933 f. This threat (to the guards) 'has come very near to death,' *i.e.*, 'portends imminent death for me.'

935 f. Said by Creon, clearly—not by the Chorus. 'I can give thee no encouragement (*οὐδέν* adv.) to hope that the doom is not to be ratified on this wise' (*i.e.*, by death). *μὴ οὐ*, not *μὴ*, on account of *οὐδέν* (443 n.).—*κατακυροῦσθαι*, 'is not thus to be fulfilled,' pres. denoting what is to be: *Ph.* 113 *αἰρεῖ τὰ τόξα ταῦτα τὴν Τροίαν μόνα*.—*ταύτη* (722) combined with *τάδε*: cp. 39.

938 *θεοὶ προγενεῖς*, ancestral, not merely as protectors of the race, but also as progenitors. She thinks esp. of Ares and Aphrodite, the parents of Harmonia, wife of Cadmus: Aesch. *Theb.* 135 *σύ τ', Ἄρης, πόλιν Κάδμου ἐπώνυμον | φύλαξαι κήδεσάι τ' ἐναργῶς. | καὶ Κύπρις, ἅτ' εἰ γένους προμάτωρ, | ἄλευσον*. Dionysus, the son of 'Cadmean' Semele (1115), is another of the deities meant. *προγενής*, born before one. a poet. word, unfamiliar to good Attic prose, but used by Aristotle and later writers, usu. in comparat. (as *οἱ προγενέστεροι*, 'those who have gone before us'): so *οἱ μεταγενέστεροι*.

939 *δῆ* = *ἤδη* (*O. T.* 968), as in *καὶ δῆ*.—*κοῦκέτι μέλλω*, and am no longer (merely) about to be led away: cp. *O. C.* 1074 *ἔρδουσ' ἢ μέλλουσιν*; *Ph.* 1255 *κάμέ τοι | ταῖτ' ὅδ' ὄψει δρῶντα | κοῦ μέλλοντ' ἔτι*.

940 *οἱ κοιρανίδαι*, the Theban *εὐπατρίδαι* of the Chorus: see on 843. The nom. with art., instead of voc., = 'ye *κ'ho* are princes of Thebes,' and so brings out the implied reproach to their apathy. This constr. usu. has a somewhat peremptory tone, as Plat. *Symr.* 218 B *οἱ δὲ οἰκέται... πύλας... τοῖς ὥσιν ἐπίθεσθε*. It is different when a voc. precedes the art. and partic., as Ar. *An.* 30 *ὠνδρες οἱ παρόντες ἐν λόγῳ*: cp. on 100 f.

941 *βασιλειᾶν*, *i.e.*, of the race of the Labdacidae. This correction of *βασιλῖδα* is certain. In adding the patronymic suffix *ιδᾶ* to a stem in *ευ* (*βασιλεῦ*), the *υ* is dropped, as in the gen. plur. (*βασιλέων*): hence *βασιλε-ίδης*, *βασιλειδης*: cp. *Πηλείδης*.—*μούνην*, ignoring Ismene; not in bitterness (cp. on 559), but because she feels that, in spirit at least, she herself is indeed the last of the race. It is otherwise when Oed. speaks

of his daughters as his only children (*O. C.* 895); and when Electra says that she is ἀνευ τοκέων (187),—since Clytaemnestra is a μήτηρ ἀμήτωρ (1154).[•]

943 εὖσεβίαν. Epic and lyric poetry could substitute -ια for -εια in fem. nouns from adjectives in -ης: so *O. C.* 1043 προμηθείας: Pind. *P.* 12. 4 εὐμενία: Aesch. *Eum.* 534 δυσσεβίας: Eur. *H. F.* 696 εὐγενίας.—σεβίσασα, of respecting a law or custom: so *O. C.* 636, *Ai.* 713 (θέσμια...σέβων).

944—987 *Fourth stasimon.* 1st strophe 944—954 = 1st antistrophe 955—965. 2nd str. 966—976 = 2nd antistr. 977—987. *Logaedic and choreic.*

As Antigone spoke the verses ending at 943, the guards were in the act of leading her forth. The choral ode may have begun before she had vanished; but she is not to be conceived as still present when she is apostrophised (949, 987).

A princess is about to be immured in a rocky cell. The Chorus remember three other royal persons who have suffered a like fate—Danaë, Lycurgus and Cleopatra. The only points which these cases have in common with Antigone's are the facts of noble birth and cruel imprisonment.

All four cases illustrate the same general truth—no mortal can resist fate. Danaë and Cleopatra were innocent; Lycurgus was guilty. But the Chorus do not mean to suggest Antigone's guilt or innocence; still less, to foreshadow the punishment of Creon. On this side, the ode is neutral, purely a free lyric treatment of the examples. Such neutrality suits the moment before the beginning of the περιπέτεια. Teiresias is soon to come.

944 f. Acrisius, the father of Danaë, was king of Argos. The oracle at Delphi told him that he was to be slain by his daughter's son. He therefore immured the maiden in a chamber built for that purpose within the precincts of his house at Argos. Here Zeus visited her in the golden rain; she bore Perseus; and Acrisius sent mother and child adrift on the Aegean in a chest; but Zeus heard her prayer, and brought them safely to the island of Seriphus. Both Soph. and Eur. wrote a Δανάη: Soph. wrote also an Ἀκρίσιος.

καὶ Δανάας δέμας ἔτλα ἀλλάξαι οὐράνιον φῶς, 'Danaë in her beauty endured to change the light of day': note the bold order of words, and cp. *Ph.* 598 f. (τίνος...πράγματος). ἔτλα καὶ is a Homeric echo, from *Il.* 5. 382 ff.—δέμας in periphrasis (*Tr.* 908) here suggests her youthful beauty.—ἀλλάξαι οὐρ. φῶς ἐν χαλκοῦ. αὐλαῖς, 'to give up light, (so as to be) in a prison,'

i.e. to exchange the light for the darkness of a prison. ἀλλάσσω τί τινος can mean either to give, or to take, one thing in exchange for another.

χαλκοδέτοις αἰλαῖς, 'a brass-bound dwelling': poet. pl. for sing., like δώματα, etc.: cp. 785. Pherecydes (*ap.* schol. Apoll. Rhod. 4. 1091) describes it as 'a brazen chamber (θάλαμον... χαλκοῦν) made under ground, in the court-yard (αὐλή) of his house.' Paus. (2. 23. 7) says that he saw at Argos κατάγειον οἰκοδόμημα, ἐπ' αὐτῷ δὲ ἦν ὁ χαλκοῦς θάλαμος (made by Acrisius), *i.e.* the θάλαμος itself was above ground. It is very probable that the epithet χαλκοῦς originally came into the story through a reminiscence of a tomb (like the 'treasury of Atreus' at Mycenae), to the walls of which bronze plates had been nailed.

946 τυμβήρει: cp. on 255.—κατεζεύχθη: was brought under the yoke, *i.e.*, was strictly confined. Her. 8. 22 εἰ...ὕπ' ἀναγκαίης μέζονος κατέζευχθε ἢ ὥστε ἀπίστασθαι, if ye are in the bondage of a control too severe, etc. Cp. ζεύχθη, 955.

948 ff. τίμιος, *sc.* ἦν: cp. 834.—ταμιεύσκε, 'she had in keeping,' as a precious charge. Cp. Aesch. *Eum.* 660 τίκτει δ' ὁ θρώσκων: ἡ δ' (the mother) ἄπερ ξένῳ ξένη | ἔσωσεν ἔρνος. The iterative form occurs in only three other places of trag.: 963: Aesch. *Pers.* 656 ἔσκειν, Aesch. fr. 305 κλαίεσκον.—χρυσορύτους, for metre's sake, like *Ai.* 134 ἀμφιρύτον: ρρ regularly follows a simple vowel, but ρ a diphthong (*O. C.* 469).—A bowl (κρατήρ) from Caere, of the 5th cent. B.C., shows the golden rain descending on Danaë; she is sitting on the bed in her chamber, and preparing to retire to rest. A second scene, on the same bowl, represents the moment when she is about to be placed, where Simonides imagines her, λάρνακι ἐν δαιδαλέα.

951 ἃ μοιριδία τις κ.τ.λ. The peculiar place of τις makes it really equiv. to a parenthetic thought: 'the power of fate (whatever it may be) is a dread power.'

952 f. οὐτ'...ὄλβος: wealth cannot buy off fate; arms cannot vanquish it; walls cannot keep it out; flight beyond sea cannot elude it.—Bacchylides fr. 36 θιατοῖσι δ' οὐκ αὐθαίρετοι | οὐτ' ὄλβος οὐτ' ἄκαμptos Ἄρης οὔτε παμφθέρης στάσις, | ἀλλ' ἐπιχρίμπτει νέφος ἄλλοτ' ἐπ' ἄλλαν | γαίαν ἃ πάνδωρος αἶσα.—πύργος, city-walls, with their towers (*O. T.* 56).—οὐτ'...οὐτ', followed by οὐ...οὐχ: so even when only one οὐτε has been used, 249 n.

955 f. ζεύχθη, was brought under the yoke. As κατεζεύχθη

in 946 better suited the sense, 'was strictly confined,' so here the simple *ζεύχθη* better suggests the idea, 'was tamed by imprisonment.'—*δέυχολος* κ.τ.λ. = *ὁ Δρύαντος δέυχολος παῖς*: the adj. is epithet, not predicate. Verg. *Aen.* 3. 13 *Terra procul vastis colitur Mavortia campis*, | *Thiaces arant, acri quondam regnata Lycurgo*.

The *Ἰπποβοῖ*, or *Ἰπδῶνες* (Thuc. 2. 99), occupied in historical times the part of Thrace E. of the Strymon and w. of the Nestus. In earlier times they had dwelt further west, but had been driven eastward by the Macedonian conquest of Mygdonia.

Dionysus, when he came from Asia with his new rites, was opposed by Lycurgus in Thrace, as by Pentheus at Thebes, cp. *Il.* 6. 130.

κερτομοῖς ὄργαις, causal dat. with *ζεύχθη*: 'was subjugated by reason of the bursts of fury in which he reviled Dionysus.' For the dat., cp. 391, 691: *Il.* 838 *χρυσιοδέτοις ἔρκεσι κρυφθέντα γυναικῶν*, (Amphiclaus) buried alive, by reason of a woman's golden snares. The idea of *κερτόριος* is mockery, or bitter jest: cp. *Ph.* 1235 *κερτομῶν λέγεις τάδε*; with the answer, *εἰ κερτόμησις ἐστί τάληθῆ λέγειν*. The word is illustrated by the whole scene in which Pentheus mocks and taunts Dionysus (*Eur. Bacch.* 451—514).

957 *ἐκ Διονύσου*, 'by command of Dionysus' (*O. C.* 67 n.). Lycurgus, driven mad by Dionysus, did many violent deeds, until at last the Edonians were commanded by an oracle to imprison him in a cave on Mount Pangaeus (Apollod. 3. 5. 1). He was afterwards torn asunder by wild horses (*ib.*), or devoured by panthers (Hyginus *Fab.* 132).—*πετρώδει...δεσμῷ*, 'in rocky prison,' the cave.

959 f. *οὔτω*, i.e., under the discipline of the rocky prison.—*ἀνθηρόν*, bursting into flower, hence, fig., exuberant, or at its height: cp. Plat. *Polit.* 310 D *πέφυκεν ἀνδρία...κατὰ μὲν ἀρχὰς ἀκμάζειν ῥώμῃ, τελευτώσα δὲ ἐξανθεῖν παντάπασι μανίαις*: Aesch. *Pers.* 821 *ὑβρις...ἐξανθῶσ'*. So oft. *ἄνθος*=*ἀκμή*, as *Tr.* 998 *τόδ' ἀκήλητον | μανίας ἄνθος*.—*ἀποστάζει*=*ἀπορρεῖ* 'trickles away,' so 'gradually passes off.' The fig. use of *ἀνθεῖν* being so familiar, the change of metaphor in *ἀποστάζει* would hardly be felt.

960 ff. *ἐπέγνω τὸν θεόν, μανίαις ψαύων (αὐτοῦ) ἐν κ. γλώσσαις*: 'he came to know the god, when in madness he assailed him with taunts.' He had mistaken Dionysus for an effeminate mortal (see on 955 f.). Cp. *Od.* 24. 216 *πατὴρ πενησσομαι...*

αὐτὴν κέ μ' ἐπιγνώῃ (recognise). ψαύω nowhere else takes an acc. in class. Greek (see on 546, 859), and it is unnecessary to regard this passage as a solitary example. Poetry, esp. lyric, allowed occasional boldness, and even harshness in the arrangement of words (cp. 944: *O. T.* 1251 n.: *O. C.* 1428).—μανίαις, modal (rather than causal) dat.—ψαύων like καθαπτόμενος (ἀντιβίοις ἐπέεσσιν, *Od.* 18. 415), but also suggesting profanation, —ἀθίκτου θιγγάνων.—ἐν = 'with' (764 n.).—γλώσσαις, a bold use of the plur., due to the fact that the sing., with an adj., could so easily be fig., e.g. κακὴ γλῶσσα = 'slander': so κερτόμοιο γλῶσσαι = 'taunts.'

963 f. παύσκει: see on 950.—ἐνθέους γυναῖκας: the Maenads attendant on Dionysus, cp. 1128, 1150, *O. T.* 212, *O. C.* 680.—εὔιον...πῦρ, the torches which the Bacchanals swing while they raise the cry εὐοῖ. In *O. T.* 211 the god himself is εὖιος. Cp. Eur. *Bacch.* 307 (Dionysus by night on Parnassus) πηδῶντα σὺν πεύκαισι δικόρυφον πλάκα.

965 Μούσας. An interesting illustration is afforded by a sarcophagus in Baumeister's *Denkmäler*, p. 837. In the centre of the group is the raging Lycurgus, with uplifted axe, about to slay the Dionysiac nymph Ambrosia, who cowers at his feet. A Fury is on each side of him, urging him on. To the right is Dionysus,—about to save the nymph by changing her into a vine; and behind him stand his followers. At the extreme left are three Muses—Urania, with globe; Clio, with roll; Euterpe, prob. with flutes.

966 Cleopatra is the third example. Her father was the wind-god, Boreas: her mother, the Athenian Oreithyia, whom he carried off to his wild home in Thrace. Cleopatra married Phineus, king of the Thracian Salmydessus, on the w. coast of the Euxine, not far from the entrance to the Bosphorus. She bore him two sons. He afterwards put her away, and imprisoned her. Phineus then married Eidothea, sister of Cadmus. Eidothea put out the eyes of Cleopatra's two sons, and caused them also to be imprisoned.

It is the fate of Cleopatra herself which Soph. means to compare with Antigone's: this is plain from 986. The fate of the sons is made so prominent only because nothing else could give us so strong a sense of the savage hatred which pursued the mother.

Soph. supposes the outline of the story to be familiar. Cleopatra has already been divorced and imprisoned. The

poet chooses the moment at which Cleopatra's sons are being blinded by Eidothea, with the sharp shuttle in her blood-stained hands. Ares, the god of cruel bloodshed, beholds with joy a deed so worthy of his Thracian realm.

The name of Cleopatra (like that of Capaneus, 133) is not mentioned. Two strophes are given to this theme, partly, perh., as having an Attic interest (982). Soph. wrote two plays called *Φινεύς*. We know only that Cleopatra's sons were there called *Ῥαρθος* (? *Παρθένιος* H. Weil) and *Κράμβος*; and that the subsequent blindness of Phineus was represented as a punishment of his cruelty (schol. Apoll. Rhod. 2. 178). Eidothea was mentioned by Soph. in his *Τυμπανισταί* (schol. on 980),—a play which perh. concerned the Dionysiac worship, since the *τύμπανον* (kettle-drum) was used in his *ὄργια* as well as in those of Cybelè. Another version called her Idaea, daughter of Dardanus.

παρά δὲ Κυανᾶν πελάγει δ. ἁλός, 'by the waters of the Dark Rocks, the waters of the two-fold sea.' For the double possessive gen., cp. 795, 929. *πελάγει... ἁλός*, as Eur. *Τρο.* 88 *πέλαγος Αἰγαίας ἁλός*, the Homeric *ἁλὸς ἐν πελάγεσσιν*, etc. The rocky islets on the n. side of the entrance from the Euxine to the Bosphorus were regularly called *Κυάνεαι* simply (without *νῆσοι* or *πέτραι*, Her. 4. 85). L's *πετρῶν* is a gloss.

My correction, *πελάγει*, removes the difficulty (insuperable, to my mind) of *παρά* with the genitive here. Those who read *κυανᾶν σπιλάδων*, or *κυανέων πελαγέων*, are forced to take *παρά* as = 'extending from the dark rocks (etc.) are the coasts.' But such a use is wholly unparalleled. As to 1123, see n. there. The corruption of *πελάγει* into *πελαγέων* naturally followed that of *Κυανᾶν* into *κυανέων*.

967 f. *ἀκταὶ Βοσπόριαι*, sc. *εἰσὶ* (cp. 948 n.). The *Κυάνεαι* are at the point where the coast of the Bosphorus joins the western coast of the Euxine. The city Salmydessus stood just s. of the promontory of Thynias, about 60 miles n.w. of the entrance of the Bosphorus, near the modern Midjeh. The name Salmydessus was given also to the tract of coast extending s. of the town.—After *Θρηκῶν* a cretic has been lost (= *-τον γονάν* in 980). Boeckh supplies it with *ἄξενος*, which is at least simple and fitting. Cp. Aesch. *P. V.* 726 *τραχεῖα πόντου Σαλμυδησσία γνάθος | ἐχθρόξενος ναῦταισι, μητρὶα νέων*. Schütz, referring to the schol. on 969, *πέλαγος δὲ ἐστὶ δυσχεῖμερον περὶ Θράκην*, proposes *δύσχιμος* ('dangerous'), a word

used by Aesch. and Eur., though not by Soph. But the want of a verb is somewhat awkward. Can the missing word be κληῖται? (Cp. *O. T.* 1451 n.: and for the sing., below, 1133.) —The MS. ἦδ' cannot be right. A short syll. is required (=the last syll. of ἔχοντες in 980). Either Βοσπόριαί καὶ ὁ ὀρ Βοσπόριαί θ' ὁ τε would be possible.

970 ἀγχίπολις Ἀρης. Ares is 'neighbour to the city' of Salmydessus because his home is in Thrace (*Il.* 13. 301, etc.). There may also be a special reference to some local shrine. 'He saw the wound dealt': *i.e.*, it was a deed such as he loves to see.

971 ff. Φινείδαις, 'on the sons of Phineus,' dat. of interest, with τυφλωθέν.—ἀρατόν, accursed, bringing a curse on the authors of the wound. In his dramatic treatment of the story, Soph. had connected this blinding of the sons with the blindness which the gods afterwards inflicted on Phineus himself (schol. Apoll. Rhod. 2. 178).—ἔλκος τυφλωθέν. τυφλοῦν ἔλκος = to inflict a blinding wound. Cp. *Ai.* 55 ἔκειρε...φόνον, he dealt death by hewing down. Eur. *Suppl.* 1205 τρώσης φόνον (wherever) thou dealest the death-wound. Verg. *Aen.* 11. 82 caeso sparsuros sanguine flammam (caedere sanguinem = to shed blood by cutting). In such pregnant idioms the special verb = a general verb *plus* the partic. of the special verb used instrumentally: *e.g.* τυφλῶ ἔλκος = ποιῶ ἔλκος τυφλῶν.—ἐξ here = ὑπό of the direct agent: for, as κερκίδων indicates, she did it with her own hand. Distinguish ἐκ Διονύσου in 957 (by his order).

974 ἀλαόν...κύκλοις, sightless *for* the orbs, *i.e.* making them sightless. Cp. Pind. *O.* 1. 26 καθαροῦ λέβητος, the purifying cauldron.—ἀλαστόροισιν. The form ἀλάστορος was used by Aesch. as = ἀλάστωρ (fr. 87 πρενμενῆς ἄ., fr. 286 μέγαν ἄ.). The blind orbs are ἀλάστοροι, 'avenging spirits,' in the sense that they mutely appeal to the gods for vengeance.

975 ἀραχθέντων, 'smitten.' So ἀράσσω is used of Oed. striking his eyes with the περόναι (*O. T.* 1276).—ὑπό with dat. of the instrument, as in the epic ὑπὸ χερσὶ δαμῆναι, *O. T.* 202 ὑπὸ σῶ φθίσον κεραυνῶ.

976 κερκίδων, poet. plur. for sing., like βωμοί, σκῆπτρα, etc. —The κερκίς (κρέκω, to strike the web in weaving) was 'like a large netting needle' (Rich *s.v.* radius), 'rather longer than the breadth of the web.' It was used for two purposes. (1) As a rod with which to strike the threads of the woof, in order to condense them. The flat blade called σπάθη was a

later substitute. In the modern loom this is done by the moveable bar called the ‘batten.’ (2) As a shuttle, *i.e.*, an instrument for shooting the threads of the woof (κρόκη) from one side of the loom to the other, between the threads of the warp (στήμων). In the East weavers sometimes use a long reed for both these purposes. Eur. *Tr.* 198 οὐκ Ἰδαίοις ἰστοῖς κερκίδα | δινεύουσ’ ἐξαλλάξω (‘no more, at the loom, will I send the shuttle flying across the warp’).—Cp. Eur. *Hec.* 1170, where the women blind Polymestor with their brooches (πόρπαι = περόναι); and *O. T.* 1269 n.

977 f. κατά in tmesis, as *O. T.* 1198, *O. C.* 1689, etc.—κατατακόμενοι, ‘pining away,’ alludes to their imprisonment; cp. schol. on 980 τυφλώσασα τοὺς Κλεοπάτρας παῖδας ἐν τάφῳ καθείρξεν.—μέλει μελέαν: cp. 156: *O. T.* 479.

980 ματρός ἔχοντες ἀν. γονάν, having their origin from an unhappily-married mother. The epithet is made to agree with γονάν, not with ματρός, as in 793, νέικος-ἀνδρῶν ξύναιμον: *i.e.*, μητρός-γονή, mother-source, forms one notion. For γονὰς ἔχειν cp. *O. C.* 972 ὃς οὕτε βλάστας πω γενεθλίου πατρός, | οὐ μητρός εἶχον. For ἀνύμφ., cp. Eur. *Tr.* 144 ἄλοχοι μέλαι...καὶ δύσ-νυμφοι: *Hipp.* 757 κακονυμφοτάταν ὄνασιν (‘to bless her with a marriage most unblest’).

981 f. σπέρμα, acc. of respect; *Od.* 15. 267 ἐξ Ἰθάκης γένος εἰμί.—ἀρχαιογ.: *Ai.* 202 γενεᾶς χθονίων ἀπ’ Ἐρεχθειδῶν.—ἄντασ’ Ἐρ., ‘attained unto them,’ ‘could trace her lineage to them,’—her mother Oreithyia being the daughter of Erechtheus.

983 τηλεπόροις, merely poet. for ‘distant’; lit., to which it is a far journey. Boreas carried Oreithyia to a region of Thrace which the poets called ‘Sarpêdon’ (we see the association with ἀρπάζω)—not, seemingly, the promontory called ‘Sarpêdonion,’ on the s. coast, but in the wilds of Haemus. It is of this that Soph. is thinking here. Oreithyia bore two sons to Boreas, Calais and Zetes; and, besides Cleopatra, another daughter, Chionê.

985 ἄμιππος, swift as horses. Cp. *O. T.* 466 ἀελλάδων | ἱππων, ‘storm-swift steeds.’ In prose ἄμιπποι = foot-soldiers who, in the Boeotian army, were sometimes told off to run alongside the cavalry (Thuc. 5. 57, Xen. *H.* 7. 5. 23). Cp. Theogn. 715 ὠκύτερος δ’ εἴησθα πόδας ταχεῶν Ἀρπυιῶν | καὶ παῖδων Βορέω.—ὀρθόποδος, ‘steep.’ ὀρθόπους, ‘erect upon one’s feet,’ seems to be here merely a poet. equiv. (suggested by metrical convenience) for ὄρθιος. This was the more natural, since πούς, κνήμη, etc., were so oft. said of mountains.

986 f. *καίπ' ἐκείνη...ἔσχω* = καὶ ἐκείνη ἐπέσχω, 'bore hard on her too,' from the intrans. ἐπέχω as = 'to direct (one's course) against a person,' 'to attack him': cp. *Od.* 19. 71 *τί μοι ὧδ' ἐπέχεις κεκοτηότι θυμῷ;* ('assail me'): *ib.* 22. 75 *ἐπ' αὐτῷ πάντες ἔχωμεν* ('let us all have at him').—*μακραίωνες*: Aesch. *Eum.* 172 *παλαιγενεῖς...Μοίρας*.

988—1114 *Fifth ἐπεισόδιον. Enter Teiresias led by a boy. He denounces the divine wrath. Creon, terror-stricken, hastens to bury Polyneices and to release Antigone.*

988 f. *ἀνακτες*: cp. 843, 940.—*δύ' ἐξ ενός βλ.*, two seeing by the agency of one (ἐκ as in 973): cp. *O. C.* 33 *τῆς ὑπέρ τ' ἐμοῦ | αὐτῆς θ' ὁρώσης*. The words would usu. mean, 'two seeing, where only one saw formerly.' Cp. *O. C.* 1764, where the regular sense of *πράσσειν καλῶς*, 'to fare well,' has not hindered the poet from using it as = 'to do rightly.'

990 *αὔτη κ.*, 'the blind have this kind of walking appointed for them,'—viz., walking with the help of a guide. *αὔτη κ.* = *αὔτη ἡ κ.* (*O. C.* 471). We do not need the art. *ἡ* with ἐκ, because *πέλει* = not simply 'is,' but, 'is possible.' Cp. *O. C.* 848 *οὐκουν ποτ' ἐκ τούτων γε μὴ σκήπτρουν ἔτι | ὁδοιπορήσῃς*.

991 *τί δ' ἔστιν*: cp. 20 n.

993 f. *οὐκουν...γε*: cp. 321 n.—*δί' ὀρθῆς*, sc. *ὁδοῦ*, 'aright.' A rare instance of the fem. adj. in such a phrase with *διά*, which regularly takes a subst. (742 n.); but it follows the analogy of the freq. phrases with ἐκ, as *ἐξ εὐθείας*: *Tr.* 395 *ἐκ ταχείας*, 727 *ἐξ ἐκουσίας*: Thuc. 3. 92 *ἐκ καινῆς*: Her. 5. 116 *ἐκ νέης*, 6. 85 *ἐξ ὑστέρης*, 8. 6 *ἐκ τῆς ἀντίης*, etc.—*ἐναυκλήρεις*, 'thou didst once steer.' The seer hopes, indeed, that the mischief can still be repaired (1025 ff.), but he thinks that Creon has made a disastrous mistake (1015). He could hardly say, then, *δί' ὀρθῆς...ναυκληρεῖς*. Creon has only just become king; but he had formerly been regent for some years (cp. *O. T.* 1418). Aesch. has the verb in this fig. sense (*Th.* 652). Cp. 167 *ῥρθου*: *O. T.* 104 *ἀπειθυῖναι*: *ib.* 923 *κυβερνήτην*.

995 *πεπονθὼς δνήσιμα, ἔχω μαρτυρεῖν (πεπονθέναι)*. We could say, *μαρτυρῶ σοι εὐεργετήσαντι* (like *σύννοια*): but less well, *μαρτυρῶ εὖ πεπονθὼς*. Cp. *O. C.* 1128 *εἰδὼς δ' ἀμύνω τοῖσδε τοῖς λόγοις τάδε*, with like emphasis on the partic., 'I have felt these benefits which I thus requite.'

996 *φρόνει βεβῶς*, 'bethink thee that thou art placed on fate's fine edge.' *O. C.* 1358 *ἐν πόιῳ | ...βεβηκώς*, n. *Il.* 10.

173 νῦν γὰρ δὴ πάντεσσιν ἐπὶ ξυροῦ ἴσταται ἀκμῆς, | ἥ μάλα λυγρὸς ὄλεθρος Ἀχαιοῖς, ἥ ἐ βιώωναι. Eur. *H. F.* 630 ὦδ' ἔβητ' ἐπὶ ξυροῦ; *Helen.* 897 ἐπ' ἀκμῆς εἰμὶ καθθανόντ' ἰδεῖν.—τύχης, interpreting ξυροῦ, adds dignity and solemnity to the phrase.

997 ὥς, exclamatory. *El.* 1112 τί δ' ἔστιν, ὦ ξέν'; ὥς μ' ὑπέρχεται φόβος.

999 f. θᾶκον. Paus. (9. 16. 1) saw at Thebes, near the temple of Zeus Ammon, οἰωνοσκοπεῖον...Τειρεσίου καλούμενον. Near it was a shrine of Τύχη.—λιμήν, a place to which the birds came: schol. ὄρμος καὶ ἑδρα, ὅπου πάντα τὰ ὄρνεα προσέρχονται. Cp. Eur. *Or.* 1077 καὶ δῶμα πατρὸς καὶ μέγας πλούτου λιμήν ('receptacle'): Aesch. applied the same phrase to Persia (*Pers.* 250). Omens were taken, not only from the flight of birds, but also from the positions in which they settled, —from their sounds,—and from their mode of feeding. The λιμήν means a place to which they were lured by food, so that their συνεδρίαί (Aesch. *P. V.* 492), and the other signs, could be noted.

1001 ff. κακῶ, ill-omened (*O. C.* 1433).—οἷστρω, 'gad-fly': then fig., 'rage,' a word which often suggests divine stimulation: as Heracles asks, ποῦ δ' οἷστρος ἡμᾶς ἔλαβε; (Eur. *H. F.* 1144). —κλάζοντας, since φθόγγον ὀρνίθων = ὀρνίθας φθεγγομένους: *Il.* 17. 755 τῶν δ' ὥστε ψαρῶν νέφος ἔρχεται ἥ ἐ κοιλιῶν | οὔλον κεκλήγοντες: *Od.* 12. 181 ἀλλ' ὅτε τόσσον ἀπῆν (sc. ἡ νηὺς) ὅσσον τε γέγωνε βοήσας, | ῥίμφα διώκοντες.—βεβαρβαρωμένω, 'in a strange jargon.' To the seer, the voices of birds were usually εὔσημοι (1021). Conversely the sound of a strange language is likened to the twittering of birds: *Her.* 2. 57 ἕως δὲ ἐβαρβαρίζε (ἡ γυνή), ὀρνίθος τρόπον ἐδόκέε σφι φθέγγεσθαι. Aesch. used χελιδονίζειν as = βαρβαρίζειν (fr. 440, cp. *Ag.* 1050).

1003 ἐν χηλαῖσιν, 'with their talons': 764 n.—φοναῖς, an adverbial dat. of manner, 'murderously,' 'bloodily.' Cp. *O. C.* 1318 εὔχεται κατασκαφῇ | Καπανεὺς τὸ Θήβης ἄστν δηώσειν πυρί, where the first dat. is one of manner, like φοναῖς here, and the second (instrumental) answers to ἐν χηλαῖσιν. Elsewhere the Attic use of the subst. is limited to the phrase ἐν φοναῖς (696 n.).

1005 The feuds and friendships of birds (ἐχθραὶ τε καὶ στέργηθρα Aesch. *P. V.* 492) were among the signs noted by augurs. In this case there was a vague omen of bloodshed (φοναῖς), but no clear sign. The seer now sought further light by another mode of divination.—ἐμπύρων, sc. ἱερῶν, burnt-

sacrifice; where the omen was given by the manner in which the fire dealt with the offering. Eur. *Suppl.* 155 μάντεις δ' ἐπῆλθες, ἐμπύρων τ' εἶδες φλόγα; *Phoen.* 954 ἐμπύρῳ χρήται τέχνη. This was ἡ δι' ἐμπύρων μαντεία, *ignispræcium*, while ἱεροσκοπία = *haruspicina*, divination by inspecting entrails.—ἐγευσόμην, 'proceeded to make trial of': *Tr.* 1101 μόχθων μυρίων ἐγευσάμην: Plat. *Rep.* 475 C παντὸς μαθήματος γεέσθαι.

1006 παμφλέκτοισι, 'fully kindled.' Fuel was placed around the offerings on the altar, and ignited at several points. The epithet marks that the failure of the rite was not due to any negligence.—θυμάτων. The offering consisted of thigh-bones cut from a sheep (or ox), with some of the flesh adhering to them, and wrapped round with a double covering of fat. On the top of these thigh-bones were laid parts of the victim's intestines (σπλάγχνα), including the gall-bladder (χολή).

1007 Ἡφαιστος = πῦρ (n. on 120 ff.). It was a good sign if the fire at once seized on the offering, and blazed up in clear flames (Apoll. Rhod. 1. 436 σέλας... | πάντοσε λαμπόμενον θυέων ἄπο). It was a bad sign, if the fire was smothered in smoke, or played feebly around the flesh without consuming it.

1008 f. The fat wrapped about the thigh-bones ought to have caught fire, when the flesh on the bones would have been burned, and the bones themselves calcined. But here there was no flame; the kindled fuel lay in smouldering embers (σποδός). The heat caused a fatty moisture to exude from the covering of the thigh-bones. Trickling forth on the embers, this moisture emitted smoke, and sputtered as it threw particles of the fat upwards. The gall-bladder, too, which lay on the top of the thigh-bones, instead of catching fire, was gradually inflated by the heat, till it burst, scattering the gall into the air. And now the melting of the fat which covered the thigh-bones had gone so far that it was no longer a covering, but merely a liquid that was streaming off them, while they themselves were left naked and intact. So utterly had the gods refused the offering.

μυδῶσα: cp. 410: *O. T.* 1278 φόνου μυδώσας σταγόνas.—κηκίς μυρίων, a moisture exuding from the thighs. For μυρία see on 1011. Cp. Aesch. *Cho.* 268 ἐν κηκίδι πισσῆρει φλογός, pitchy ooze of flame, i.e., the funeral-fire of pine-wood from which pitch oozes. We might perh. join μυρίων ἐτήκετο, 'was distilled from them': but the other constr. is simpler, and τήκεσθαι τμος is not found elsewhere.—ἐτήκετο here = 'exuded': it goes

with ἐπὶ σποδῶ (the embers of the fuel placed around the offering).—ἀνέπτυε, 'sputtered,' as particles of the fat crackled and were tossed upward on contact with the smouldering fire.

1010 **χολαί**. Arist. always uses the sing. *χολή* for the gall-bladder. In Plat. *Tim.* 82 E *χολάς* = 'kinds of bile,' the *χολῆς* εἶδη of 83 c. Here there was metrical motive (δισσπεύροντο) for the plur., which denotes not merely the gall-bladder, but also the gall dispersed from it. The gall-bladder, and the lobe of the liver, afforded omens by colour and form in *ἱεροσκοπία* (1005 n.): Aesch. *P. V.* 495 *χολῆς λοβοῦ τε ποικίλῃν εὐμορφίαν*: cp. Eur. *El.* 827 ff. But here, in *ἔμπυρα*, the *χολή* was simply a part of the burnt-offering,—added to the *μηρία*, because otherwise associated with divination.

καταρρνεῖς, 'running down,' 'dripping,' with the fat which was melting off them. This use of the adj. is parallel with a frequent use of the verb, as Eur. *Tro.* 15 *θεῶν ἀνάκτορα | φόνῳ καταρρεῖ*: *Il.* 8. 65 *ῥέε δ' αἵματι γαῖα*: Eur. *Bacch.* 142 *ῥεῖ δὲ γάλακτι πέδον*, etc.

1011 **μηροί** = *μηρών* in 1008,—thigh-bones, with some flesh on them. *μηρός* is the ordinary word for 'thigh.' *μηρία* was the sacrificial word, denoting thigh-bones, with so much flesh as the sacrificer chose to leave upon them. The tendency to give the gods more bone than meat is noticed by Hes. *Th.* 556 (where men offer *δοτέα λευκά* to the gods),—as it is implied in the story there told, of Prometheus giving the worst parts of the ox to Zeus, and keeping the best for men. Since the bone was an essential part of the offering, *μηρία* cannot be merely, 'slices cut from the thighs.'—*καλυπτῆς ἐξέκειντο πιμελῆς*, 'lay bared of the fat that had been wrapped round them.' The fat (soft fat as opp. to *στέαρ*) was laid in a double layer round the *μηρία*. The adj. *καλυπτῆς* is passive. *ἐκκείσθαι* 'to lie outside of.'

1012 f. **τοιαῦτα**, adverbially with *φθίνοντα*: cp. 848 *οἷα n.*—*ὀργίων μαντεύματα*, 'oracles derived from rites,'—the predictions which he could have made if the rites had given him a sign. They gave none; and so his hopes of reading the future came to nought (*φθίνοντα*: cp. *O. T.* 906 *φθίνοντα... | θέσφατα*). Cp. *Tr.* 765 (where Heracles offers burnt sacrifice) *ὅπως δὲ σεμνῶν ὀργίων ἔδαίετο | φλῶξ αἵματηρά*.—*ἀσήμενον*, not giving the *φλογωπά σήματα* (Aesch. *P. V.* 498) which burnt offerings can yield. Such signs might be good or evil, according to the aspects of the fire (cp. 1007 n.). But here the fire had refused to burn at all. Like the birds, these rites also had left him

without any definite sign—though with a strengthened presentiment of evil.

1015 ἐκ, of cause, as *O. C.* 620 ἐκ σμικροῦ λόγου. Cp. 957, 973.—φρενός, 'counsel,' as 993.—νοσεῖ, *i.e.* has incurred a μῖασμα: cp. 1141.

1016 βωμοί, the public altars of the gods, usu. raised on a base (κρηπῖς) with steps (cp. 854, *O. T.* 182).—ἑσχάραι, portable braziers, used in private houses either for sacrifice to household deities (esp. Ἑστία), or for purposes of cooking. It stood on four legs, instead of having a pedestal like the βωμός, and was used in sacrifice to the ἥρωες, who, not being θεοί, had no claim to βωμοί: Pollux 1. 8 ἑσχάρα δ' ἰδικῶς δοκεῖ ὠνομάσθαι, ἐφ' ἧς τοῖς ἥρωσιν ἀποθύομεν.—παντέλεις, in their full tale, 'one and all.'—So δλόκληροι or δλοσχερεῖς could be used, where the notion was that of a total to which no unit was lacking.—Not, 'receiving ἱερὰ τέλεια'; nor, 'serving for all rites' (τέλη).

1017 f. πλήρεις (εἰσίν) are defiled, ὑπ' οἶων. κ. κυνῶν, by birds and dogs, βορᾶς τοῦ...Οἶδ. γόνου, with their food (torn) from the son of Oed. This sense of πλήρης belongs also to πλέως and μεστός, but esp. to ἀνάπλεως, as to ἀναπύμπλημι. The fig. sense of πλήρεις might here allow us to take ὑπό with βορᾶς, but it goes more naturally with the agents. For the gen. γόνου, describing the source or material of the βορά, cp. Aesch. *Ag.* 1220 κρεῶν...οἰκείας βορᾶς, food supplied by their own flesh (οἰκείας instead of οἰκείων: cp. above, 793). δυσμόρου, adverbially with πεπτῶτος, instead of δυσμόρως: cp. 823 λυγροτάταν ὀλέσθαι, n.—Two other constructions are possible. (1) τοῦ...γόνου in appos. with βορᾶς: 'their food,—viz., the son': cp. 1040 βορὰν | φέρειν νιν. But this seems forced, when the reference is to dispersed morsels of his flesh. (2) τοῦ...γόνου as gen. absol., 'as,' or 'since,' he has fallen. Such a gen. absol., however, ought here to express, not, 'as he has fallen,' but, 'as he has been left unburied.'

1019 καίτ', 'and then,' here = 'and so.' It usually means, 'and after that,' *i.e.*, 'and nevertheless' (*O. C.* 418).—θυστάδας, accompanying sacrifice: Aesch. *Theb.* 269 Ἑλληνικὸν νόμισμα θυστάδος βοῆς. Cp. *Il.* 9. 499 καὶ μὲν τοὺς (the gods) θύεσσι καὶ εὐχολῆς ἀγανῆσιν | λουβῇ τε κνίσῃ τε παρατρπωπῶσ' ἄνθρωποι | λισσόμενοι.

1021 f. ὄρνις, as in some other passages. But ὄρνις (*Eur. Bacch.* 1364, *Ar. Av.* 833, etc.) is said to have been normal in Attic.—The ruggedness of the rhythm—from the absence of

caesura in the 3rd or 4th foot—gives a certain impressive slowness, perhaps purposed.—εὐσήμους: cp. on 1002.—βεβρωτες, as if πάντες ὄρνιθες σιγῶσι had preceded. Cp. Her. 1. 87 ὥς ὅρα πάντα μὲν ἄνδρα σβεννύντα τὸ πῦρ, δυναμένους δὲ οὐκέτι καταλαβεῖν.—ἀνδροφθόρου αἵματος, 'of a slain man's blood': cp. *Ph.* 208 αὐδὰ τρυσάνωρ: *O. C.* 711, n. on αὔχημα εὐιππον.

1025 f. ἐπεὶ, instead of ἐπὶ, with subjunct.: *O. C.* 1225.—ἄνολβος, of folly, as *Al.* 1156: so δύσποτμος, *O. T.* 888.

1027 ἀκείται. *Il.* 13. 115 ἀλλ' ἀκεώμεθα θάσσον· ἀκεσταί τοι φρένες ἐσθλῶν.—ἀκίνητος, 'stubborn': cp. Plat. *Tim.* 51 E τὸ μὲν αἰεὶ μετὰ ἀληθοῦς λόγου, τὸ δὲ ἄλογον· καὶ τὸ μὲν ἀκίνητον πειθοῖ, τὸ δὲ μεταπειστόν.

1028 αὐθαδία (poet. for αὐθάδεια), 'self-will, incurs the reproach of folly' (for ὀφλισκάνει cp. 470). As δεξιός is a quick-witted man, of flexible and receptive mind, so σκαιός is one whose mental clumsiness makes him unapt to learn. σκαιότης, 'ineptitude,' is often associated with ignorance and with inaccessibility to new ideas. Cp. Plat. *Rep.* 411 E; one who omits to cultivate his mind acts βία...καὶ ἀγριότητι, ὥσπερ θηρίον..., καὶ ἐν ἀμαθίᾳ καὶ σκαιότητι μετὰ ἀρρυθμίας τε καὶ ἀχαριστίας ζῇ.

1029 f. εἴκε τῷ θανόντι, 'make a concession to the dead,' i.e., give him the burial rites which are his due. It is not as if he were a living foe, and prowess (ἀλκή) could be shown by resisting his claim. The words τῷ θανόντι have been groundlessly suspected.—κέντει, 'stab.' Cp. the scene in the *Iliad* where the Greeks prick Hector's corpse with their swords; *Il.* 22. 371 οὐδ' ἄρα οἷ τις ἀνουτητί γε παρέστη: and *ib.* 24. 421. For κεντεῖν of cowardly or treacherous wounding, cp. *Al.* 1244 ἡμᾶς ἢ κακοῖς βαλεῖτέ που | ἢ σὺν δόλῳ κεντήσεθ' οἱ λελειμμένοι.—ἐπικτανεῖν, 'slay *apew.*' In comp. with verbs of killing, ἐπί usu. = either 'in addition' (*O. C.* 1733 ἐπενάριζον, n.), or 'over' a grave, etc., as usu. ἐπισφάττειν: but cp. 1288: Diog. Laert. 1. 17 § 135 (Menedemus) Βίωνος...ἐπιμελῶς κατατρέχοντος τῶν μάντεων νεκροὺς αὐτὸς ἐπισφάττειν ἔλεγε. Cp. *Ph.* 946 ἐναίρων νεκρόν.

1031 f. εὖ φρονήσας, 'having conceived kindly thoughts'; a very rare use of the aor. part. in this sense, instead of εὖ φρονῶν. The aor. part. of φρονέω usu. means, (1) 'having come to a sound mind,' *O. T.* 649, and so Isocr. or. 8. § 141, εὖ φρονήσαντας: (2) 'having formed a project,' as Her. 7. 145: (3) in the phrase τῶντὸ (or τὰ αὐτὰ) φρονήσαντες, 'having come

to an agreement,' Her. 1. 60, 5. 72.—*μανθάνειν* δ': for the elision (*ἐπισυναλοιφή*) see *O. T.* 29 n.: and cp. above, 350.—*εἰ...λέγοι*: for the optative in the *γνώμη*, see 666 n. With *ἥδιστον* we supply *ἐστί*, as in *O. T.* 315.

1033 *ὥστε=ὡς*: *O. C.* 343.—*σκοποῦ*, *sc.* *τοξεύουσι*: the gen. as with *στοχάζομαι*: so *Il.* 4. 100 *οἷστευσον Μενελάου*: 14. 402 *Αἴαντος δὲ πρῶτος ἀκόντισε*. Cp. 241.

1034 f. *κοῦδὲ μαντικῆς κ.τ.λ.*: not even by seer-craft do ye leave me unattempted: in your plots against me ye resort even to seer-craft. Two points in this phrase are notable. (1) *ἄπρακτος* = 'not worked,' in the sense of, 'not plotted against.' *πράσσειν* oft. = 'to intrigue'; and 'to intrigue *against* one' might be expressed by *πράσσειν περὶ τινος*, or *ἐπὶ τινι*, though *ἐπιβουλεύω τινί* is the usu. phrase. But, while *ἐπιβουλεύομαι* had a personal pass. use ('to be plotted against'), we could not say *πράσσονται*, 'they are the objects of an intrigue.' *ἄπρακτος* is therefore bolder than its prose equivalent, *ἀνεπιβούλευτος*. Still, for poetry, it seems possible. (2) *μαντικῆς*. Such a gen., joined to a verbal adj. with *α* privative, more often denotes the agent, answering to a gen. with *ὑπό* after a pass. verb, or to the subject of an act. verb: cp. 847: *Tr.* 685 *ἀκτῖνος...ἄθικτον* (untouched *by* the ray). Here, the instrument, *μαντική*, is, in fact, personified as the agent: *i.e.*, *μαντικῆς* does not correspond to the instrum. dat. in *καὶ μαντικῇ πράσσετε περὶ ἐμοῦ*, but to the nom. in *καὶ μαντικὴ πράσσει περὶ ἐμοῦ ὑμῖν* (ye have even seer-craft practising *on* me).

τῶν δ' ὑπαὶ γένους, 'by the tribe of those men,'—the *μάντεις* implied in *μαντικῆς*. Creon, though he addresses Teiresias, is speaking as much to the Chorus as to him.

1036 *ἐξηπόλημαι*. Creon means: 'The Thebans have bribed Teiresias to frighten me. He has taken their money. In return, he is to deliver me into their hands. I am like a piece of merchandise which has been sold for export, and put on board the buyer's ship.' Cp. 1063. Her. 1. 1 *ἐξεμπολημένων σφι σχεδὸν πάντων*, when they had sold off almost everything.—Neither *ἐμφορτίζομαι* nor *ἐκφορτίζομαι* occurs elsewhere, except that an old glossary (cited by Dind.) gives *ἐξεφορτίσατο*, *exoneravit* ('unladed'). In later Greek we find *ἐκφορτοῦσθαι ναῦν*, *ἐμφορτος*, and *ἐκφορτοῦν* (both act. and midd.). Here, *ἐμπεφόρτισμαι* marks the completion of the sale by the delivery of the goods.—In *Tr.* 537 there is a like association of *ἐμπόλημα* and *φόρτος* (though the passage is not otherwise

similar). Cp. Shaksp. *Com. Err.* 3. 1. 72 'It would make a man mad as a buck, to be so bought and sold.'

1037 f. τὰπὸ Σάρδεων ἤλεκτρον: electron, or silver-gold, from the gold-mines of Tmolus in Lydia, the range s. of Sardis. Croesus dedicated at Delphi a lion of refined gold (χρυσὸς ἄπεφθός), standing on a pedestal formed by 117 half-plinths, or ingots, of gold,—four being of refined gold, and the rest of this electron, or 'white gold' (λευκὸς χρυσός); Her. 1. 50. The celebrity of this ἀνάθημα in Greece helps to explain the poet's phrase. Stein on Her. *l.c.* shows that the ratio of silver to gold in electron was about 3 to 7.—Ἰνδικὸν χρυσόν: Her. 3. 94 speaks of the Ἰνδοί as sending Dareius an annual tribute of 360 talents in gold dust (ψῆγμα).

1040 οἱ Ζηνὸς αἰετοί: *Il.* 24. 310 ὅς τε σοὶ αὐτῷ | φίλτατος οἰωνῶν, καὶ εὖ κράτος ἐστὶ μέγιστον. Pind. *P.* 4. 4 (the Delphian priestess) χρυσέων Διὸς αἰετῶν πάρεδρος (the golden eagles on the ὀμφαλός). Hor. *Carm.* 4. 4. 1 *ministrum fulminis alitem.*

1042 f. οὐδ' ὥς, 'not even in that case,'—repeating the supposition, οὐδ' εἰ θέλουσ'. Cp. *Il.* 9. 379 ff. οὐδ' εἰ μοι δεκάκις τε καὶ εἰκοσάκις τόσα δοίη, | ...οὐδέ κεν ὥς ἔτι θυμὸν ἐμὸν πείσει' Ἀγαμέμνων.—Attic prose, too, used καὶ ὥς, 'even in that case' (Thuc. 1. 44), οὐδ' ὥς (id. 1. 132), etc.—παρήσω. οὐ μὴ, with the 2nd pers. fut. ind., prohibits; but with the 1st or 3rd pers. it can be used in emphatic denial, though the aor. subjunct. is more usual: *El.* 1052 οὐ σοι μὴ μεθέψομαί ποτε: see n. on *O. C.* 177.

1044 θεοὺς μαινεῖν. Teiresias had said that the altars were defiled (1016). Creon replies that he will not yield, even if birds fly with the carrion up to the very throne of Zeus;—'*for no mortal can pollute the gods.*' This was the doctrine of the most orthodox Greek piety. See, for example, Eur. *H. F.* 1232. Heracles, having recovered sanity after slaying his children, has covered his face, to hide it from the holy light of the sun. Theseus—who is a type of normal εὐσέβεια—makes him uncover, saying,—τί δ'; οὐ μαινεῖς θνητὸς ὦν τὰ τῶν θεῶν. The sun-god cannot be polluted by a mortal. The idea of religious μῖασμα was that a mortal had contracted some impurity which disqualified him for communion with the gods. The tainting of an altar cut off such communion by bringing uncleanness to the very place where men sought to be cleansed. Creon excitedly imagines a seemingly worse profanation, and then excuses his apparent impiety by a general maxim which all

would admit:—‘no man can pollute the gods.’ The sophism is of the kind with which an honest but stubborn and wrong-headed man might seek to quiet his conscience. Creon reveres Zeus (304): he feels for the majesty of the gods, and refuses to believe that they can honour the wicked (284 ff.). But his religious sense is temporarily confused by his anger.

1046 πολλά, adv., = ‘very,’ with adj.: *O. C.* 1514 n.

1047 καλῶς, = εὐπρεπῶς, in bad sense, ‘speciously’: *Eur. Hipp.* 505 τᾶσχα δ’ ἦν λέγῃς καλῶς: *Thuc.* 5. 89 μετ’ ὀνομάτων καλῶν. So *Eur. Hec.* 1191 τᾶδικ’ εὖ λέγειν.

1048 αἶψ’ οἶδεν κ.τ.λ. Instead of being angered by Creon’s bitter words, Teiresias is communing with the mournful thought which they suggest—the thought of human folly.

1049 τί χρήμα; *Cp. Eur. Hec.* 754 (Hecuba having said, ἱκετεύω,) *ΑΓ.* τί χρήμα μαστεύουσα; So oft. in questions, as *Ai.* 228, *Ph.* 1231.—πάγκοινων, a sneer at the generality of the seer’s exordium. What aphorism is this to be? But the seer’s thought has a terribly definite point, as Creon is soon to feel (1066).

1050 f. κτημάτων: *cp.* 684.—ὄσπερ with superl., as *O. C.* 743 n. By μὴ φρονεῖν Creon hints that the seer’s cleverness has outrun his prudence (1046).

1052 νόσου: *cp.* 732: πλήρης, 1017.

1053 In ἀντειπεῖν κακῶς, ἀντί qualifies the whole phrase: *i.e.*, it means, ‘to revile in return,’ ἀντιλοιδορεῖν, as ἀντιδρᾶν κακῶς (*O. C.* 1191) = ἀνταδικεῖν.

1054 καὶ μὴν, ‘and verily,’ meaning here, ‘and yet,’—the adversative force arising from the contrast between Creon’s profession and his practice. *Cp.* 221.—λέγεις, *sc.* κακῶς τὸν μάντιν.—For the metre, *cp.* 44, 502.

1055 γένος: 1035. *Cp. Eur. I. A.* 520 τὸ μαντικὸν πᾶν σπέρμα φιλότιμον κακόν. *Helen.* 755 (of μαντική), βίου γὰρ ἄλλως δέλεαρ ἡνέρεθη τόδε, | κοῦδεῖς ἐπλούτησ’ ἐμπύροισιν ἀργὸς ὢν,—*i.e.*, the seer’s client is never enriched (though the seer himself is).

1056 τὸ δ’ ἐκ τυράννων. The text is sound. Instead of saying, ‘the race of tyrants’ (*i.e.*, all the tyrants who exist), he says, with more rhetorical force, ‘the race bred of tyrants,’ *i.e.*, the tyrants whose progenitors have also been tyrants. Thus ἐκ expresses that the love of ‘base gain’ is hereditary. For τύραννος in the bad sense, see *O. T.* 873 n.—αἰσχροκέρδειαν: not in the literal sense in which Creon imputed it to his

servants (313), but in this, that Creon secures an unworthy personal triumph by trampling on religion and silencing just remonstrance (505 ff.). Cp. *Al.* 1349 μὴ χαῖρ', Ἀτρεΐδῃ, κέρδεσιν τοῖς μὴ καλοῖς.

1057 f. ἀρ' οἶσθα λέγων ταγοὺς ὄντας ᾧ ἂν λέγῃς; knowest thou that whatever it pleases thee to say is said of men who are rulers? *i.e.* 'of the king.' ᾧ ἂν λέγῃς is a scornful euphemism, implying that he indulges in random abuse. ταγοὺς: only here in *Soph.*: often in *Aesch.*; once in *Eur.*, *I. A.* 269 (Adrastus). Here the word is not specially = στρατηγός (8), but simply = βασιλεύς.

1058 ἐξ ἐμοῦ: cp. *O. T.* 1221 ἀνέπνευσα...ἐκ σέθεν.—ἔχεις σώσας, merely = σέσωκας (cp. 22). The rare position of ἔχεις might suggest the prose sense ('thou hast saved, and keepest'); but that position occurs where ἔχω is merely the auxiliary (794; *Al.* 22 ἔχει περάνας).

1060 τὰκίνητα διὰ φρενῶν, = τὰ διὰ φρενῶν ἀκίνητα, those secrets in my soul which ought to be let alone. Cp. *O. C.* 1526 ᾧ δ' ἐξάγιστα μηδὲ κινεῖται λόγῳ, π.

1061 κίνει: a word used esp. of sacrilege: *Her.* 6. 134 κινήσοντά τι τῶν ἀκινήτων (in a temple): *Thuc.* 4. 98 ὕδωρ... κινήσαι (to profane, by secular use, water reserved for sacrifices).—μόνον δέ, *sc.* κίνει.—ἐπὶ κέρδεσιν, *i.e.*, with a view to receiving money from the Thebans for persuading me to bury Polyneices. So *Oed.* (*O. T.* 388) calls the seer, δόλιον ἀγύρτην, ὅστις ἐν τοῖς κέρδεσιν | μόνον δέδορκε.

1062 οὕτω γὰρ ἴδῃ: 'indeed, as matters stand (ἦδη), καὶ δοκῶ (λέξειν), I think that I *shall* speak thus—*i.e.*, not for gain—so far as thou art concerned.' The seer, with grave irony, gives a new turn to Creon's phrase, μὴ ἐπὶ κέρδεσιν, and says that the admonition is superfluous. The message which he has to utter is fraught with no κέρδη—for Creon. For the plur. κέρδη in this general sense, cp. 1326. τὸ σὸν μέρος here = *quantum ad te attinet*: a sense quite as correct for it as the more usual *quantum in te est* (*O. T.* 1509, *O. C.* 1366, *Tr.* 1215). For καὶ emphasising δοκῶ (λέξειν), cp. 726. Creon's reply (1063) refers to the covert threat: 'say what thou wilt, thou shalt not shake my purpose.'—The choice lies between this view and that of the Scholiast, who makes the verse interrogative:—οὕτω νομίζεις, ὅτι ἐπὶ κέρδεσι λέγω; *i.e.*, 'what, do I seem *now*—on thy part—to be speaking for money?'

1063 ἴσθι ὥς μὴ ἔμπ., 'rest assured that thou art not to trade

(1037) on my resolve'; *i.e.*, to make profit out of it (from the Thebans) by persuading me to surrender it. *ὥς* (which might have been absent) adds emphasis by marking the point of view at which he is to place himself.—*φρένα*: cp. 993.

1054 f. *ἀλλ' εὖ γέ τοι*: 473 n.—*μή...τελῶν*, that thou art not to accomplish, *i.e.*, live through: *μή* is due to the imperat. *κάτισθι* (*O. C.* 78 n.). The easy correction, *ἥλιον τελεῖν*, has been received by some recent edd. (*κάτισθι* then has the constr. with inf., as 473 *ἴσθι...πίπτειν*). It may be right. But *τελῶν*, if not a usual phrase, is a natural one; and it is more impressive here to say, '*thou shalt not live through many days*,' than, '*the sun shall not fulfil many days*.'—*τρόχους* = *δρόμους*, 'courses.'—*ἀμιλλητήρας*, racing, rapid: Eur. *Or.* 456 *γέροντι δεῦρ' ἀμιλλᾶται ποδί*. Xen. *An.* 3. 4. 44 *ὄρμησαν ἀμιλλᾶσθαι ἐπὶ τὸ ἄκρον*.

1056 *ἐν οἷσι* = *ἐντὸς ὧν*, *i.e.*, before they have elapsed: cp. *O. C.* 619 n.—*τῶν σῶν...ἐκ σπλάγχνων ἕνα*, a strong fig. phrase, one whose life is nourished by thine own heart's blood,—the son begotten of thee.

1067 *νέκυν νεκρῶν*: 596 n. The *νεκροί* are Polyneices and Antigone.—*ἀντιδοὺς ἔσει*, fut. perf.: cp. *O. C.* 816 n.

1068 *ἀνθ' ὧν* here = *ἀντὶ τούτων ὅτι*, 'because': so Ar. *Plut.* 434. The phrase more often means 'wherefore' (*O. C.* 1295): cp. *O. T.* 264 n.—*ἔχεις βαλὼν κάτω τῶν ἄνω (τινά)*, thou hast thrust to the grave (one) of the living. For the omission of *τις* after the partitive gen., cp. *El.* 1322 *κλύω | τῶν ἐνδοθεν χωροῦντος*.

1069 *ψυχὴν τε*, 'and ruthlessly lodged a living soul in the grave.' Bothe, omitting *τε* after *ψυχὴν*, takes the latter with *τῶν ἄνω*, 'a life belonging to the upper world.' We could then read either (*a*) *ἀτίμως...κατοικίσας*, or (*b*) with Bergk, *ἀτίμως τ'...κατοικίσας* or *κατῴκισας*. But I prefer the ms. reading, because (*a*) *τῶν ἄνω* as = *τῶν ἄνω τινά* has a certain tone of solemnity and mystery which befits the utterance: (*b*) *τῶν ἄνω...ψυχὴν* is somewhat weak: (*c*) the words *ψυχὴν τ'...κατῴκισας*, both by rhythm and by diction, naturally form one clause,—paraphrasing and interpreting the darker utterance in v. 1068.—*ἀτίμως*, ruthlessly: cp. *O. C.* 428, *El.* 1181.

1070 f. *ἔχεις δέ* = *κατέχεις δέ*. Since in *ἔχεις μέν...ἔχεις δέ* the rhetorical effect depends simply on the repetition (*ἐπαναφορά*), the change of sense is immaterial.—*τῶν κάτωθεν θεῶν*, possess. gen. with *νέκυν*, a corpse belonging to them. For

κάτωθεν = κάτω, 521 n.—ἄμοιρον, without its due μοῖρα of burial rites: *Al.* 1327 νεκρὸν ταφῆς | ἄμοιρον.—ἀκτέριστον (1207), without offerings at the grave, κτερίσματα (*O. C.* 1410): cp. 204.—ἀνόσιον, 'unhallowed,' sums up the state of the dead who has received no rites: cp. 545 n. Cp. Shaksp. *Hamlet*. 1. 5. 77 'Unhousel'd, disappointed, unanel'd' [without sacrament—unprepared for death—without extreme unction].

1072 f. ὦν, sc. τῶν νεκρῶν, suggested by νέκυν. Others make it neut., 'such acts as these.' It cannot refer to οἱ κάτωθεν θεοί.—βιάζονται, sc. οἱ ἄνω θεοί: because it was an offence against the pure οὐράνιοι θεοί to keep a μῖασμα in their presence. The subject to βιάζονται might, indeed, be οἱ κάτωθεν θεοί, for Greek idiom is often bold in such transitions: but the verb suits a positive better than a negative wrong.

1074 τούτων, neut., causal gen.: cp. 931 n.—λωβητῆρες, though the subject is fem.: so *El.* 850 ἵστωρ: Aesch. *Ag.* 111 χερὶ πράκτορι: *ib.* 664 τύχη...σωτήρ: *Suppl.* 1040 θέλκτορι Πειθοῖ.—ὑστεροφθόροι, destroying after (though not, here, long after) the crime. Aesch. *Ag.* 58 (Zeus) ὑστερόποινον | πέμπει παραβᾶσιν Ἑρινύν. *Anthol.* 12. 229 ὑστερόπουν ἀζόμενοι Νέμεσιν.

1075 f. λοχῶσιν, 'lie in wait for,' *El.* 490 ἃ δεινοῖς κρυπτομένα λόχοις χαλκόπους Ἑρινύς.—"Αἰδου καὶ θεῶν, possess. gen.; the Erinyes are their ministers, avenging their wrongs: so oft. πατρός, μητρός, Ἑρινύες. In *El.* 112 the Erinyes are σεμναὶ... θεῶν παῖδες.—ληφθῆναι, 'that thou mayest be taken,' inf. of result: cp. 64 ἀκούειν. The omission of ὥστε is bold, since the subject of the inf. is not that of λοχῶσιν. Cp. *O. C.* 385 ἐμοῦ θεοὺς | ὦραν τιν' ἐξείν ὥστε σωθῆναι ποτε.

1077 ff. κατηργ., prop., overlaid with silver (*Her.* 1. 98); hence, fig., 'bribed.' Cp. *Pind. P.* 11. 41 μισθοῖο συνέθεν παρέχειν | φωνὰν ὑπάργυρον (a word prop. said of a gilded surface, with silver below).—οὐ μακροῦ χρόνου τριβή, 'a time for which thou wilt not have long to wait.' Cp. *Ar. Ran.* 156 θιάσους εὐδαίμονας | ἀνδρῶν γυναικῶν.

1080—1083 The πόλεις are the cities which had furnished contingents to the Argive expedition against Thebes. These cities are stirred with passionate hatred against Creon by the tidings that burial has been refused to their fallen warriors. There is no *direct* allusion to the war of the Epigoni,—the expedition which the sons of the fallen chiefs led against Thebes, and in which they destroyed it. The reference is to

the feelings which *now* agitate the cities. Those feelings are one day to produce the new war. Here the prophet notes them only as signs of a still distant storm.

It has been objected that the play contains no hint of burial having been denied to any one except Polyneices. This is not exactly the case: the phrase τῶν ἐχθρῶν κακά in v. 10 is such a hint. But it was unnecessary for the poet to state a fact which all his hearers would assume. Every one knew how Creon had refused burial to the Argives, and how Theseus had recovered their corpses by force of arms. In the *Supplixes* of Eur. the Chorus consists of widows and mothers of the unburied warriors. No Athenian exploit was more famous.

1081 ὄσων (fem.) σπαράγματα, mangled bodies *belonging* to them, as being the corpses of their citizens. The possessive gen. in this sense is quite justifiable, since σπαράγματα = σώματα ἐσπαραγμένα, just as πτώματα = σώματα πεπτωκότα.

L's καθήγγισαν = 'hallowed' them, in the sense of, 'gave burial rites to them': cp. Eur. *Or.* 40 μήτηρ πυρὶ καθήγγισται δέμας (has had the funeral rite of fire): *Suppl.* 1211 ἴν' αὐτῶν σώμαθ' ἡγνίσθη πυρί.—For the irony, cp. *El.* 1487 πρόθεσ | ταφεῦσιν, ὧν τόνδ' εἰκός ἐστι τυγχάνειν (as Gorgias called vultures ἔμψυχοι τάφοι, Longin. π. ὕψους 3 § 2): Aesch. *Th.* 1020 ὑπ' οἰωνῶν... | ταφέντ' ἀτίμως: Ennius *Ann.* 142 *vulturū crudeli condebat membra sepulcro*: Lucr. 5. 993 *vīva videns vīvo sepeliri viscera busto*. Burton read καθήγγισαν (καθαγίζω).

1083 ἐστιοῦχον... πόλιν, the city containing the ἐστίαί of those on whose flesh the bird has fed. The sing. is used, although several πόλεις are concerned, since the case of one city is the case of all. For the adj., cp. Aesch. *Pers.* 510 ἡκουσιν ἐκφυγόντες, οὐ πολλοί τινες, | ἐφ' ἐστιοῦχον γαίαν, 'the land of their homes.' Eur. *Andr.* 283 ἐστιοῦχον αὐλάν, the abode that contains his hearth. Here, the word serves to suggest a pollution of hearth and altar (1016). Pollution, in a ceremonial sense, could be brought by the ὁσμή, even without an actual transport of carrion. And it is only the birds that are said to carry the taint.

1084 ff. σον, 'at thee,' with ἀφήκα: 1033 n.—θυμῷ, modal dat.: 620 n.—καρδίας τοξεύματα, heart-arrows, *i.e.*, arrows for thy heart. Cp. Eur. *Hec.* 235 καρδίας δηκτήρια: *Med.* 1360 τῆς σῆς γάρ, ὡς χρὴν, καρδίας ἀνθηψάμην.—Not, arrows *from* my (angry) heart, like ὄμματος...τόξευμα (Aesch. *Suppl.* 1004).—τῶν = ὧν: cp. *O. C.* 747 n.

1089 τρέφειν: cp. 660 n.—ἡσυχώτεραν, the MS. reading, has been prudently retained by most of the recent edd. In Plat. *Charm.* 160 A the MSS. give ὁ ἡσυχώτατος, though two lines before they give ὡς ἡσυχαιτάτα. A grammarian in Bekker *Anecd.* 98. 19 quotes ἡσυχώτερον. In Aesch. *Eum.* 223 the MSS. give ἡσυχαιτέραν, and in Plat. *Phileb.* 24 C ἡσυχαιτέρον. It is true that our MSS. have no great weight on such a point, and that, if the ω form had been the current one in later Greek, it would have been likely to oust an older form in αἰ. But we see that sometimes, at least, the MSS. could preserve the αἰ and the ω forms side by side. It seems safer, then, to suppose that the normal ω form and the irregular αἰ form were both in Attic use, than to assume that the αἰ form alone was tolerated.

1090 τὸν νοῦν...τῶν φρενῶν ἀμείνω (τρέφειν) ἣ νῦν φέρει (αὐτόν), 'and bear within his breast a better mind than now he bears.' Cp. *Il.* 18. 419 τῆς ἐν μὲν νόος ἐστὶ μετὰ φρεσίν, there is understanding in their breasts: 22. 475 ἐς φρένα θυμὸς ἀγέρθη, the soul returned to her breast. The word φρήν being thus associated with the physical seat of thought and feeling, ὁ νοῦς τῶν φρενῶν was a possible phrase. So trag. adesp. fr. 240 (when divine anger visits a man) ἐξαφαιρέται φρενῶν | τὸν νοῦν τὸν ἐσθλόν. (Cp. 176 n. ad fin.)—φέρει: 705 n.

1092 f. ἐξ ὄτου: cp. 12 n.—λευκὴν...ἐκ μελαίνης. The words could mean either: (1) 'since this hair which clothes my head, once dark, has been white': or (2) 'since this hair,—once dark, now white,—has clothed my head,' i.e., from infancy. The first is the sense intended here.—ἀμφιβάλλομαι: cp. Rhianus (the elegiac poet of Crete, c. 225 B.C.) *Anthol. P.* 12. 93 χαίρετε, καλοὶ παῖδες, ἐς ἀκμαίην δὲ μόλουτε | ἡβην, καὶ λευκὴν ἀμφιέσαιοσθε κόμην. For the 1st pers. sing. following ἐπιστάμεσθα, see 734 n.

1094 μῆ. We might have had the οὐ of oratio obliqua with λακεῖν, = ὅτι οὐκ ἔλακε. But here we have μῆ, as after πιστεύω and like verbs. So *O. T.* 1455 οἶδα, μῆτε μ' ἄν νόσον | μῆτ' ἄλλο πέρσαι μηδέν (n.). Cp. *O. C.* 656 n., 797 n. In such cases μῆ seems to add a certain emphasis to the statement of fact (like saying, 'I protest that I know no instance').—λακεῖν, infin. (instead of the more usual partic.) after ἐπιστάμεσθα: 293 n. The verb is esp. used of prophecy: cp. *Tr.* 822 (where τοῦπος τὸ θεοπρόπον is subject to ἔλακεν): Aesch. *Ag.* 1426 (of Clytaemnestra) περίφρονα δ' ἔλακες. The ref. is

esp. to the seer's denunciation of Oedipus, and his command regarding Megareus (1303 n.).

1095 *ἔγνωνκα*, I have noted it=I know it well; more emphatic than *οἶδα*: cp. *O. C.* 553 n.

1096 For *τε...δέ*, instead of *τε...τε*, cp. *Tr.* 285 *ταῦτα γὰρ πόσις τε σὸς | ἐφείτ', ἐγὼ δὲ πιστὸς ὦν κείνῳ τελέω*: *ib.* 333 *ὥς σύ θ' οἱ θέλεις | σπεύδῃς, ἐγὼ δὲ τᾶνδον ἐξαρκῇ τιθῶ*. See also *O. C.* 367 n., 442 n.: *Ph.* 1312 f.

1097 f. *ἄτη πατάξαι* (170 n.) *θυμόν*, to smite my proud spirit with a curse. *ἀντιστάντα* implies that he is stationary: the image is not, then, like that in 854 (*ἐς Δίκας βάθρον | προσέπεσες*). Rather the *ἄτη* is to be conceived as sweeping down on him, like the torrent which destroys trees that resist it (712).—*ἐν δεινῷ πάρα* (= *πάρεστιν*), 'it is open to me, as the dreadful alternative'; lit., as a thing in the region of *τὸ δεινόν*. For *ἐν δεινῷ* cp. *EL.* 384 *νῦν γὰρ ἐν καλῷ φρονεῖν* ('tis opportune). *Eur. Her.* 971 *οὐκοῦν ἔτ' ἐστὶν ἐν καλῷ δοῦναι δίκην*: *I. A.* 969 *ἐν εὐμαρεῖ τε* (*sc. ἐστί*) *δρᾶν*: *Helen.* 1277 *ἐν εὐσεβεῖ γοῦν νόμιμα μὴ κλέπτειν νεκρῶν* ('tis a matter of piety). Here, the only peculiarity arises from the fusion of two propositions, viz. (1) *πάρεστιν*, and (2) *ἐν δεινῷ ἐστιν*. The phrase would have been clearer if *ὄν* had been added to *ἐν δεινῷ*: cp. 471 n. It may be noticed that elsewhere also Soph. uses *πάρεστι* and *παρόν* of an evil lot: *AI.* 432 *νῦν γὰρ πάρεστι καὶ δις αἰάζειν ἐμοί*: *EL.* 959 *ἢ πάρεστι μὲν στένειν... | πάρεστι δ' ἀλγείν*: *Ph.* 283 *ἡῦρισκον οὐδὲν πλὴν ἀνιάσθαι παρόν*.

1098 *λαβεῖν*. The exegetical construction of the inf. (= *ὥστε λαβεῖν αὐτήν*), see 489 f. Later mss. have *Κρέον* or *λαχεῖν*.

1100 f. *κατώρυχος*: 774 n.—*κτίσον* is here more than *ποίησον*, as it implies observance of solemn rites: cp. 1201 ff.: *Aesch. Cho.* 483 *οὕτω γὰρ ἄν σοι δαῖτες ἔννομοι βροτῶν | κτιζοίατ'*.

1102 I read the impers. *δοκεῖ*: 'and does it seem good (to you) that I should yield?' The dat. can be understood, as in *Ph.* 526 *ἀλλ', εἰ δοκεῖ, πλέωμεν*, and *ib.* 645. This correction is confirmed by *Aesch. Th.* 650 *σὺ δ' αὐτὸς ἤδη γνώθι, τίνα πέμπειν δοκεῖ*. The decisive objection to *δοκεῖς* here is that it could mean only, 'art thou minded to yield?' (*Aesch. Ag.* 16 *ὅταν δ' αἰεῖδεν ἢ μινύρεσθαι δοκῶ*); not, 'dost thou think it right that I should yield?'—*παρεικαθεῖν*: for the aorist form, see on *O. T.* 651.

1103 f. *συντέμνουσι...τοὺς κ.*, cut them (*i.e.*, their careers)

short, 'cut them off.' The compressed phrase, though not strictly correct, is natural.—ποδάκεις: cp. *Il.* 9. 505 ἡ δ' Ἄτη σθεναρὴ τε καὶ ἀρτίπος: *Ai.* 837 Ἐριυῆς ταῖν ποδᾶς (who are ταχέαι, *ib.* 843): *O. T.* 418 δεινόπους ἀρά.—βλάβαι, 'harms,' 'mischiefs,' with ref. to the primary sense of βλάπτω, to disable, or stop: *Il.* 6. 39 (horses) ὅζω ἐνὶ βλαφθέντε μυρικίνω, 'caught in' a tamarisk branch: Aesch. *Ag.* 120 (a hare) βλαβέντα λουισθίων δρόμων, 'stopped' from running further.—κακέφρονas: for the ὁ before φρ, cp. 336 n.

1105 f. μόλις μὲν (ἐξίστ.), ἐξίστ. δέ: cp. Eur. *Ph.* 1421 μόλις μὲν, ἐξέτεινε δ' εἰς ἡπαρ ξίφος: Ar. *Nub.* 1363 κἀγὼ μόλις μὲν, ἀλλ' ὁμως ἡνεσχόμην.—καρδίας ἐξίσταμαι, 'I resign my cherished resolve': Plat. *Phaedr.* 249 D ἐξιστάμενος...τῶν ἀνθρωπίνων σπουδασμάτων, καὶ πρὸς τῷ θεῷ γιγνόμενος. This use of καρδιά was suggested by the similar use of θυμός, with which Homer associates it as the seat of desire or passion.—τὸ δρᾶν, acc. of inner object, defining the concession: *Ph.* 1252 ἀλλ' οὐδέ τοι σῇ χειρὶ πείθεται τὸ δρᾶν.—δυσμαχητέον, 'we must wage a vain war,' cp. *Tr.* 492 θεοῖσι δυσμαχοῦντες.

1107 ἐπ' ἄλλ. τρέπε = ἅλλοις ἐπίτρεπε: Aesch. *Eum.* 434 ἡ κἀπ' ἐμοὶ τρέποιτ' ἂν αἰτίας τέλος; 'would ye commit the decision of the charge to me?' This is 'tmesis' in the proper sense,—where the prep. determines the special sense of the verb: cp. *Il.* 8. 108 οὗς ποτ' ἀπ' Αἰνείαν ἐλόμην = ἀφειλόμην.

1108 ὡς ἔχω, 'just as I am,' i.e., forthwith: 1235: *Ph.* 819 δέξαι θανάσιμόν μ' ὅπως ἔχω.—στείχομι ἄν, optat. with ἄν expressing a fixed resolve: *O. T.* 343 οὐκ ὅν πέρα φράσαιμι: *O. C.* 45 οὐχ...ἄν ἐξέλθοιμι ἔτι.—ἔτ' ἔτ'. The rhythm given by the tribrach suits this agitated utterance.

1109 οἱ τ' ὄντες οἱ τ' ἀπόντες, one and all. This was doubtless a familiar phrase: cp. 40 n. *El.* 305 τὰς οὐσας τέ μοι | καὶ τὰς ἀπούσας ἐλπίδας διέφθορεν. Plaut. *Trin.* 360 comedit quod fuit quod non fuit.

1110 ἐπόψιον, pass., looked-upon, beheld, from here: hence = φανερόν (schol.), 'in view.' Cp. *O. C.* 1600 εἰς προσόψιον | πάγον, the hill which was in view.—As Creon speaks, he points with his hand in a direction to the left of the spectators. The region meant is the furthest and highest part of the Theban plain (1197), where the body of Polyneices still lay. In the πάγοι adjacent to it was the rocky tomb of Antigone (774 n.).

1111 ἐγὼ δ'. The sense is not: 'do *you* go and bury Polyneices, while *I* release Antigone.' Creon takes part in

both acts (1196 ff.). But at this moment his foremost thought is of saving Antigone. If she dies, his son must die (1066). Therefore, while he glances at the burial-rites by telling his men to bring axes, he describes his own part by his *most urgent* task,—the release.—ἐπεστράφη, prop., ‘turned round’; as a person faces about, Eur. *Alc.* 187 καὶ πολλὰ θάλαμον ἐξιῶσ’ ἐπεστράφη. τῇδ’, this way, in this direction (*O. C.* 1547).

1112 αὐτός τ’ ἔδησα κ.τ.λ. = ὥσπερ αὐτὸς ἔδησα, οἷτω καὶ αὐτὸς παρὼν ἐκλύσομαι. The co-ordination (parataxis) of clauses by τε...καί, as elsewhere by μέν...δέ, is peculiarly Greek. Cp. *O. T.* 419 βλέποντα νῦν μὲν ὄρθ’, ἔπειτα δὲ σκότον (= dark then, *though* now thou hast sight): *O. C.* 853 οὐτε νῦν καλὰ | δρᾶς, οὐτε πρόσθεν εἰργάσω (= thou art not doing well now, *as* neither didst thou formerly): *ib.* 1202 (οὐ καλὸν) αὐτὸν μὲν εὔ | πάσχειν, παθόντα δ’ οὐκ ἐπίστασθαι τίειν (*while* receiving benefits, to be incapable of requiting them). Here, the rhetorical effect of the idiom is to place the two acts in bolder contrast. The middle ἐκλύομαι and the active ἐκλύω (Aesch. *P. V.* 326) are equivalent in poetry. They do not differ as λύω (said of the captor) from λύομαι (of the ransom).

1113 f. δέδοικα μὴ...ῆ: cp. *O. T.* 747 δεινῶς ἀθυμῶ μὴ βλέπων ὁ μάντις ῆ. In both these places, ‘I fear lest...’ means ‘I shrewdly suspect that...,’ and δέδοικα μὴ might therefore have been followed by pres. indic., which expresses a fear that something is now going on (cp. 278 n. Ar. *Nub.* 493 δέδοικα... μὴ πληγῶν δέει).—τοὺς καθεστ. νόμους, the laws established by the gods,—the θεῶν νόμιμα of 454 f.—σφύζοντα...τὸν βίον τελεῖν = σφύζειν ἕως ἂν τελευτήσῃς: but the turn of phrase chosen unconsciously foreshadows Antigone’s fate.

1115—1154 This ὑπόρχημα, or ‘dance-song,’ takes the place of a fifth stasimon. The Chorus hopes that Creon may be in time to save Antigone, and that his sin against the dead may be expiated without disaster. Hence this strain, full of gladness, invoking the healing presence (1144) of the bright and joyous god who protects Thebes. The substitution of a ὑπόρχημα for a stasimon is used with a like dramatic purpose in other plays, when the beginning of the end is near.

1st strophe 1115—1125 = 1st antistr. 1126—1136 logaoedic: 2nd str. 1137—1145 = 2nd antistr. 1146—1154 logaoedic and choreic.

1115 f. πολυνύμμε, i.e., worshipped by various special titles

in different places. The reference of the epithet to local rituals is well brought out by Theocr. 15. 109 (Aphrodite) *πολυώνυμε καὶ πολύναε*. Most of the greater deities are called *πολυώνυμοι* by the poets; but the word is peculiarly suitable to Dionysus, owing to the manner in which his cult was interwoven with other cults; thus in relation to Demeter he was *Ἰακχος*; to the Muses, *Μελπόμενος*; to Hades, *Ζαγρεύς*. Dionysus was distinctively *πολυειδής καὶ πολύμορφος* (Plut. *Mor.* 389 c). Upwards of sixty titles given to him can be enumerated (see Preller, *Griech. Mythol.*).

ἄγαλμα, glory: Aesch. *Ag.* 207 *τέκνον...δόμων ἄγαλμα*.—*νύμφας*, bride, young wife. Semele, daughter of Cadmus and Harmonia, was beloved by Zeus, and was ensnared by Hera into praying him that he would come to her in the same guise as to Hera. He came to her, therefore, armed with his thunderbolts, and amid lightning, which destroyed her. She was great with child, and Zeus saved her son, Dionysus. *βαρυβρεμέτα* (for the *ῥ*, cp. 336 n.) alludes to this story. *Ov. Met.* 3. 298 (Jupiter, bound by his own oath, grants Semele's prayer): *ergo maestissimus altum | Aethera conscendit, nutuque sequentia traxit | Nubila; quis nimbos immixtaque fulgura ventis | Addidit, et tonitrus, et inevitabile fulmen.*

III 19 *Ἰταλίαν*, i.e., Southern Italy, Magna Graecia.

The only worthy rival of *Ἰταλίαν* is the conjecture *Ἰκαρίαν*. This was the name of a deme in the N.E. of Attica, picturesquely situated in an upland valley bounded on the N. by the mountain-chain ('Aphorismo') which shuts in the plain of Marathon, and on the S. by Pentelicus. The site—at a place called 'Dionysos'—is proved by local inscriptions, found by members of the American School in 1888. The story was that, when Dionysus first entered Attica, he was received at Icaria by Icarius, whom he taught to make wine. Icaria was associated with the earliest celebrations of the rural Dionysia (thus the *ἄσκολιασμός*, or dancing on greased wine-skins, was said to have been introduced by Icarius himself), and with the infancy of Attic drama in both kinds,—as it was also the birth-place of Thespis, and, at a later time, of the comic poet Magnes. Inscriptions and other remains show that, in the 5th century B.C., it was the seat of an active Dionysiac worship, with dramatic performances. These discoveries remind us that Sophocles might well have called Icaria *κλυτάν*. Prof. A. C. Merriam further points out that, in literature, the legend

of Icaria is often associated with that of Eleusis. To Statius, *Theb.* 12. 619 (*Icarii Celeique domus*), may be added Apollod. 3. 14. 7, Lucian *De Salt.* 39 f., Nonnus 27. 283 ff., etc. But these facts remain: (1) Ἰταλίαν is also suitable, as associated with the cultivation of the vine, and is in all the mss.: (2) it widens the range ascribed to the god's power: (3) a corruption of Ἰκαρίαν into Ἰταλίαν is not one to which the letters would readily lend themselves, and would have been the less likely to occur because Icaria was familiarly associated with Dionysus.

1120 f. παγκοίνοις, welcoming guests from every quarter to the Eleusinian Mysteries: schol. ἐν οἷς πάντες συνάγονται διὰ τὰς πανηγύρεις. Cp. *El.* 138 ἐξ Ἀῖδα παγκοίνου λήμνας. Pind. *O.* 6. 63 πάγκοινον ἐς χώραν (Olympia).—κόλποις, recesses, i.e., the sheltered Thriasian plain, enclosed by hills,—Aegaleos on the E., Cithaeron on the N., and the Kerāta range on N.W. and W. Cp. Ar. *Ran.* 373 ἐς τοὺς εὐανθεῖς κόλπους λειμώνων (where, though the scene is in Hades, the allusion is to the Initiated visiting Eleusis). So Pind. *O.* 9. 87 Νεμέας...κατὰ κόλπον: *ib.* 14. 23 κόλποις παρ' εὐδόξου Πίσας. This is better than to refer κόλποις to the Bay of Eleusis, whose shores are the λαμπάδες ἀκταί of *O. C.* 1049.—Δηοῦς = Δήμητρος: *Hom. h. Dem.* 47 πότνια Δηώ.

1122 ματρόπολιν: cp. *O. C.* 707 n. Thebes is the 'mother-city' of the Bacchants, as being the city of Semele and the native place of Dionysus. It was the place at which the Dionysiac cult, coming from Asia Minor by way of Thrace, first established itself in Greece Proper. From Thebes the cult was propagated in Delphi, and associated with the worship of Apollo. See Eur. *Bacch.* 306. Cp. *O. T.* 210 n., *Tr.* 510.

1123 f. I. has ὑγρόν...ῥέθρον, not ὑγρῶν...ῥέθρων, which was merely a conjecture of Triclinius. And the use of παρά with the genit. is not only unexampled (see n. on 966), but here, at least, wholly unintelligible. Metre requires, however, that a long syllable (answering to the first syll. of Θηβαίας in 1135) should precede ἀγρίου. I obtain this by adding τ' after ῥέθρον. The second syll. of ὑγρόν, as the last of a verse, is common. παρά with acc. is correct in ref. to a river, the notion being that his abode extends along its banks: cp. *El.* 184 ὁ παρὰ τὸν Ἀχέροντα θεὸς ἀνάσσει: Xen. *An.* 4. 3 § 1 τοῦ πεδίου τοῦ παρὰ τὸν Κεντρίτην ποταμόν. For the position of τ', cp. *O. T.* 258 n., *O. C.* 33 n. The sing. ῥέθρον is not less suitable than the plur.: cp. Aesch. *Pers.* 497, *P. V.* 790. For the epithet ὑγρόν,

cp. *Od.* 4. 458 (Proteus) γίγνεται δ' ὑγρὸν ὕδωρ, 'running water.'—*Ἰσμηνοῦ*: see n. on 103 f.

1125 ἐπὶ σπορᾷ δρ., 'over the seed of the dragon,' i.e., on the ground where Cadmus sowed the dragon's teeth, from which the ancestors of the Cadmeans sprang. Hence the Thebans are called σπαρτοὶ ἄνδρες (*O. C.* 1534 n.). The place where Cadmus sowed the teeth was shown on the s. side of Thebes, near the Ἡλεκτραι πύλαι (Paus. 9. 10. 1).

1126 ff. The general sense is: 'and on the heights of Parnassus thou holdest thy revels by night amid the Corycian Nymphs, who brandish torches.'—*διλόφου πέτρας*: i.e. two πέτραι, each with a λόφος (cp. 146 δικρατεῖς λόγχας, n.): two peaks, one of which stands on each side of a great recess in the steep cliffs above Delphi,—the cliffs called Φαιδριάδες, 'gleaming,' from their splendour in the morning sunshine (cp. Eur. *Ion* 86 ff.). These cliffs (neither of which is the summit) are about 2000 ft. above sea-level.

By ὑπὲρ διλόφου πέτρας Soph. means the high ground above these two lower peaks, but below the summit of Parnassus. These uplands (stretching about 16 miles westward) were the scene of a Dionysiac τριετηρίς, a torch-festival, held every other year, at the end of winter, by women from the surrounding districts; even Attic women went to it (Paus. 10. 4. 3).

Λιγνύς is a smoky flame, such as a resinous pine-torch gives; στέροψ finely expresses the lurid and fitful glare flashing through the smoke.—*ὤπωπε*, gnomic perf., 'hath (oft) seen thee': i.e., when the Nymphs brandish their torches, Dionysus is in the midst of them. It was the popular belief that dancing fires could be seen by night on Parnassus, when the god was holding his revels. Eur. *Ion* 716 (Parnassus) ἵνα Βάκχιος ἀμφιπύρους ἀνέχων πεύκας | λαίψηρὰ πηδᾷ νυκτιπόλοις ἅμα σὺν Βάκχαις: cp. *ib.* 1125: *Bacch.* 306: *Phoen.* 226: *I. T.* 1243.

Κωρύκiai.....Νύμφαι: Nymphs who haunt the Κωρύκιον ἄντρον and its neighbourhood. The name is from κώρυκος, 'a wallet' (and so, a hollow thing), and was given also to a cave on the Cilician coast. The Parnassian cave is near the top of a hill on the high table-land which lies at the base of the central cone,—about 7 miles N.E. of Delphi, and as many N.W. of Aráchova. It is a large stalactite cavern, consisting of an outer chamber of some 200 ft. in length, and an inner one of about 100 ft.; the greatest breadth is about 200 ft., and the greatest height, 40. In 480 B.C., when the Persians were

coming, many of the Delphians took refuge in it (Her. 8. 36). An old place of sacrifice can still be seen in it; and an inscription found there shows that it was sacred Πανὶ καὶ νύμφαις (C. I. G. 1728). Aesch. *Eum.* 22 σέβω δὲ νύμφας, ἔνθα Κωρυκίς πέτρα | κοίλῃ, φίλορνις, δαιμόνων ἀναστροφή.

1130 Κασταλλας τε νάμα, sc. ὅπωπé σε. The Κασταλία is a stream which flows from a fissure in the high cliffs above Delphi. It issues near the easternmost of the two peaks (1126 ff., n.),—that which was called Ὑάμπεια: and bounds in cataracts, down a precipitous channel, to Delphi, where its water was used for all sacred purposes. Below Delphi it joins the Pleistus (Aesch. *Eum.* 27). It is now called Ἅγιος Ἰωάννης. It is fitly mentioned here, since it rises on the edge of the highlands which form the scene of the revels.

1131 Νυσαίων ὀρέων. The Euboean Nysa was imagined near Aegae (famous for its temple of Poseidon), on the w. coast of the island, opposite Anthedon. The name prob. denoted a moist and fertile place: Welcker would refer it to a lost νέω from rt. νυ (νέω): *Götterl.* i. 439. 'Dionysos' was 'the Zeus of Nysa' (Preller *Myth.* i. 549). Legend placed a Nysa in many countries.

1132 κισσῆρεϊς ὄχθαι, 'ivy-clad slopes.' Usually ὄχθη=a river-bank, ὄχθος=a hill: so *Ph.* 726 Σπερχειοῦ...παρ' ὄχθας, and just afterwards (729) Οὔτας ὑπὲρ ὄχθων. But the distinction is not always observed.—The κισσός was to Dionysus what the δάφνη was to Apollo. The crowning with ivy (κίσσωσις) was a regular incident of his festivals: he was called κισσεύς κισσοκόμης, κισσοχαίτης. Cp. Alciphron *Epist.* 2. 3 § 10 μὰ τὸν Διόνυσον καὶ τοὺς Βακχικοὺς αὐτοῦ κισσοῦς. Ov. *F.* 3. 767 *hedera est gratissima Baccho.*

1133 πολυστάφυλος: cp. *Il.* 2. 537 Χαλκίδα τ' Εἰρέτριάν τε πολυστάφυλόν θ' Ἰστίαιαν. As Histiaea, afterwards Oreus, was on the n. coast, we may suppose that this Homeric epithet would have been at least equally applicable to other parts of the island. In a fragment of the *Thyestes* Sophocles beautifully describes a wondrous vine of Euboea, which puts forth leaves and bears fruit in the same day: fr. 235 ἔστι γάρ τις ἐναλία | Εὐβοίῃς αἶα· τῇδε βάκχειος βότρυς | ἐπ' ἡμάρ ἔρπει, κ.τ.λ.—πέμπει, agreeing with nearest subject: 830 n.

1134 f. The words ἀμβρότων ἐπέων answer metrically to ναιετῶν παρ' ὑγρόν (1123). There is no metrical reason, then, for altering the ms. ἀμβρότων, with Turnebus, to ἀβρότων.

Cp. *O. T.* 158 ἄμβροτε Φάμα. There is no certain instance of ἄβροτος in Tragedy. Cp. Pind. *P.* 4. 299 ἀμβροσίων ἐπέων, 'divine strains.' Here the epithet suggests the mystic power of the invocation.—εἰαζόντων: see on εἰιον, 964: 'while divine chants resound with the cry εἰοε'; i.e., while the bacchants escort thee on thy way to Thebes with chants of praise. The conjecture ἐπετᾶν is neat, but needless.

1137 f. τάν, sc. Θήβαν, implied in Θηβαίτας: cp. 668, 1072.—For ἐκ ('chosen out of') cp. 164: ὑπερτάταν, proleptic; cp. Eur. *I. A.* 573 μείζω πόλιν αὔξει: Plat. *Rep.* 565 c τοῦτον τρέφειν τε καὶ αὔξειν μέγαν.

1139 κεραυνία, destroyed by the lightning of Zeus: see on 1115 f. Works of art frequently associate Dionysus with his mother. Thus a fragmentary vase-painting shows him introducing her to Olympus (Welcker, *Alte Denkm.* iii. pl. 13). On coins she is sometimes enthroned beside him. See Baumeister, *Denkm.* p. 443.

1140 f. ἔχεται ἐπὶ βιαίᾳ νόσου, is captive to a violent (= a most grievous) plague. The νόσος is the divine anger which Thebes has incurred (1015). ἐπὶ νόσου seems to be like ἐπ' εἰρήνης ('in time of peace' *Il.* 2. 797), ἐπὶ σχολῆς (Aeschin. or. 3 § 191): i.e., the prep. expresses the continuing presence of the νόσος, and the whole phrase strictly means, 'the city is in distress, under the prevalence of a malady.' For ἔχεται cp. Plat. *Legg.* 780 b ὑπὸ πολλῆς ἀπορίας ἔχομένοις.—For βιαίᾳ cp. n. on 1310 δειλαῖος.—πάνδαμος: cp. on 7.

1143 ff. μολεῖν: infin. for imperat.: cp. n. on 150 ff.—καθαρίψ: Dionysus was often invested with the attributes of the Purifier and Healer, as καθάρσιος, ἀλεξίκακος, ἀκέσιος, etc. Cp. Athen. 22 E, and 36—37. This was one aspect of the Delphian cult which associated him with Apollo.—πορθμόν, the Euripus, between Euboea and Boeotia. At Chalcis (Egripo) it is only 40 yards across.—στονόντα refers to the noise of wind and water in the strait, with its constantly changing currents. Cp. Lucan 5. 234 *Arctatus rapido fervet qua gurgite pontus.*

1146 f. πνειόντων, Brunck's simple correction of πνεόντων, heals the metre. The ms. reading in 1137 f. is above all reasonable suspicion; and these verses now agree with them. It is a sin against all critical method to make violent changes in 1137 f.—as Dindorf (followed by Wecklein) does—in order to keep the short syllable of πνεόντων here.

χοράγ' ἄστρον. The sympathetic joy of the elemental powers—stars, moon, and sea—was especially associated with those night-festivals in which Dionysus bore his mystic character, as the young Ἰακχος of the Eleusinian ritual, the companion of Demeter and Cora (n. on *O. C.* 682 ff.). See Eur. *Ion* 1078 ff., where the reference is to the Dionysus of the Great Mysteries at Eleusis: ὅτε καὶ Διὸς ἄστερωπὸς | ἀνεχόρευσεν αἰθῆρ, | χορεύει δὲ Ξελάνα | καὶ πεντήκοντα κόραι | Νηρέος. Hence this crowning strain, which begins by greeting him as χοραγὸς ἄστρον, fitly closes with his Eleusinian name.—*νυχίων φθεγμάτων*, the songs, or wild cries, of his worshippers. Eur. *Bacch.* 485 (Pentheus) τὰ δ' ἱερὰ νύκτωρ ἢ μεθ' ἡμέραν τελεῖς;—**ΔΙ.** νύκτωρ τὰ πολλά· σεμνότητ' ἔχει σκότος.

II49 παῖ Διὸς = καὶ νῦν ὡς (**II40**), but is sound, since the second syllable may be either long or short.

II50 ὦναξ is a certain correction of *L's* *ναξίαισ*.

II52 f. *Θυίαισιν* (θύω, to sacrifice), female votaries of Dionysus,—here, his attendant Nymphs (*O. C.* 679 n.),—not human worshippers. The pediment of the temple at Delphi represented Dionysus with the Thyiads, and a setting sun. In Elis a Dionysiac festival was called τὰ Θυῖα (Paus. 6. 26. 1). Cp. Catull. 64. 255 ff.: Verg. *Aen.* 4. 301 ff.—*χορεύουσι* with acc. of the god, as Pind. *I.* 1. 7 Φοῖβον χορεύων. Cp. *κόπτομαι*, *τίλλομαι*, *τύπτομαι* with acc. of person mourned.

II54 *ταμίαν*, dispenser (of their fortunes), 'giver of good gifts': cp. Plat. *Rep.* 379 E ὡς 'ταμίας' ἡμῖν Ζεὺς 'ἀγαθὸν τε κακὸν τε τέτυκται.'—Ἰακχόν: see on *χοράγ' ἄστρον* (**II46**).

II55—1352 *Exodos*. *The threefold catastrophe*. Creon's remorse.

II55 *δόμων* goes with *Κάδμου* also: cp. *O. T.* 417 *μητρός τε καὶ τοῦ σοῦ πατρὸς*: *O. C.* 1399 *κελεύθου τῆς τ' ἐμῆς δυσπραξίας*. Cadmus founded Thebes; at a later time, Amphion (Niobe's husband) and his brother Zethus built a wall round it (Apoll. Rhod. 1. 740 ff.). The Thebans are *πάροιχοι* (neighbours) *δόμων*, as dwelling around the *Καδμεΐα*, the Theban acropolis which was the seat of Cadmus (cp. *O. T.* 20 n.).

II56 f. οὐκ ἔστι (τοιούτος ἀνθρώπου βίος), ὅποιον οὐτ' αἰνέσαιμι ἂν ποτε οὔτε μεμψαίμην *σπάντα*: there is no kind of human life that I would ever praise, or complain of, as fixed. The partic. *σπάντα* has a causal force, giving the ground for the praise or blame. Prosperity may seem secure, or misery irremediable; but no condition can be regarded as really stable

(στάσιμον). Soph. in fr. 786 has given us a perfect comment on *σπάντα*—*ἀλλ' οὐμὸς αἰὲ πότμος ἐν πυκνῷ θεοῦ | τρόχῳ κυκλείται, καὶ μεταλλάσσει φύσιν· | ὥσπερ σελήνης δ' ὄψις εὐφρόνας δύο | στήναι δύναιτ' ἂν οὐποτ' ἐν μορφῇ μιᾷ*,—cannot *remain fixed* in one phase.—*βίον* is the antecedent drawn into the clause and case of the relative: *O. C.* 56 *ὃν δ' ἐπιστείβεις τόπον | ...καλείται* etc.: *ib.* 907 *νῦν δ' οὐσπερ αὐτὸς τοὺς νόμους εἰσῆλθ' ἔχων*.

II60 *μάντις...τῶν καθεστῶτων*, a prophet *about* them,—*i.e.* one who can say how long they will last. The point is that things may seem established, and yet be unstable.

II61 *ὡς ἐμοί*, 'as I count bliss,' cp. *Ai.* 396 *ἔρεβος ὧ φαεννότατον ὡς ἐμοί*: *O. C.* 20 n.

II62 ff. *σώσας...ἐχθρῶν*, 'from its foes': the gen. as after *λύω*, *ἐλευθερώω*: *Ph.* 919 *σῶσαι κακοῦ*: *Eur. Or.* 779 *σωθῆναι κακῶν*.—The regular constr. would have been *ἦν ζηλωτός*, *σώσας μὲν χθόνα, λαβὼν δὲ μοναρχίαν*. For *δέ, τε* has been substituted, as in *Tr.* 1012 *πολλὰ μὲν ἐν πόντῳ κατὰ τε δρία πάντα καθαίρων*: *Ph.* 1056 *πάρεστι μὲν | Τεύκρος, ... | ἐγὼ θ'*: *ib.* 1136 *ὁρῶν μὲν αἰσχροῦς ἀπάτας, | στυγνὸν τε φῶτ'*. Then in the second clause, *λαβὼν τε*, a new finite verb, *ἡῠθυνε*, has been inserted, with the result that *λαβὼν* now begins a new sentence. Cp. 815 *ὑμνησεν*, n.—*παντελῇ*, complete; *Plat. Legg.* 698 A *ἡ παντελὴς...ἐλευθερία*: cp. 737 n.—*ἡῠθυνε*: cp. 178: *O. T.* 104 *ἀπενθύνειν πόλιν*. The temporal augment for verbs beginning with *ευ* is attested by Attic inscr. of c. 403—321 B.C. (*Meisterhans*, p. 78).—*εὐγενεῖ*, not *εὐγενῶν*: 793 n.

II65 *ἀφείται πάντα*, all has been given up,—has slipped from his grasp, and been lost. Cp. *Her.* 8. 49 *ἡ γὰρ Ἀττικὴ ἀπείτο ἤδη* (to the Persians). The perf. pass. of *ἀφίημι* is always pass. in sense, usu. meaning either 'set free' (as *Isocr.* or. 17 § 11), or, 'left free' (*Plat. Critias* 117 c, of open ground), or 'permitted' (*Thuc.* 5. 91).

II66 *προδῶσιν*. *προδιδόναι ἡδονάς* could not mean merely, 'to resign' one's joys. It necessarily implies a fault on the loser's part. The man accused of taking a bribe to break the law was described at 322 as *ἐπ' ἀργύρῳ...τὴν ψυχὴν προδοῦς*. Our word, 'to forfeit,' *i.e.*, 'to lose by one's own fault,' seems fairly to represent the shade of meaning which distinguishes *προδιδόναι ἡδονάς* from *ἀπολλύναι ἡδονάς*. Creon's joys—the life of his son, and the good opinion of his subjects—have been sacrificed by him to the indulgence of stubborn self-will.

οὐ τίθημι with inf., as oft. with the midd. τίθεμαι: Plat. *Phaed.* 93 C τῶν οὖν τιθεμένων ψυχὴν ἁρμονίαν εἶναι. Cp. *El.* 1270 δαιμόνιον αὐτὸ τίθημι ἐγώ.

1167 For ζῆν, ζῶν has been proposed: but the Epic and Ionic ζῶς does not occur in Attic.—τοῦτον after the plur. as, conversely, ὅστις is followed by οὔτοι (709 n.), and νέκυν by ὦν (1072).—ἐμφ. νεκρόν: cp. *Ph.* 1018 ἄφιλον, ἔρημον, ἀπολιν, ἐν ζῶσιν νεκρόν.

1168 f. πλούτει...ζῆ, the hypothetical imperat.: Antiphon fr. 130 (*ap.* Stob. *Flor.* 68. 37) φέρε δὴ καὶ παῖδες γενέσθωσαν· φροντίδων ἤδη πάντα πλέα.—εἰ βούλει: Plat. *Rep.* 432 A τοὺς ἰσχυροτάτους καὶ τοὺς μέσους, εἰ μὲν βούλει, φρονήσει, εἰ δὲ βούλει, ἰσχύι. For the form ζῆ, cp. Eur. *I. T.* 699 ἀλλ' ἔρπε καὶ ζῆ καὶ δόμους οἴκει πατρός. But *Anthol. P.* 11. 57 πῖνε, γέρον, καὶ ζῆθι (by Agathias, c. 550 A.D.): and so *ib.* 10. 43 (author uncertain). σχῆμα, outward show, dignity, pomp: Plat. *Legg.* 685 C τὸ τῆς ἀρχῆς σχῆμα...οὐ σμικρόν.

1170 τὸ χαίρειν: *Ai.* 555 ἕως τὸ χαίρειν καὶ τὸ λυπεῖσθαι μάθης. Aesch. *Eum.* 301 ἔρρειν, τὸ χαίρειν μὴ μαθόνθ' ὅπου φρενῶν: *ib.* 423 ὅπου τὸ χαίρειν μηδαμοῦ νομίζεται. For the thought, cp. Simonides fr. 71 τίς γὰρ ἄδωνās ἄτερ θνατῶν βίος ποθεινὸς ἢ ποία τυραννίς; | τὰς δ' ἄτερ οὐδὲ θεῶν ζαλωτὸς αἰών: where ἡδονή is as general as τὸ χαίρειν here. More often, however, the sentiment refers to sensuous ἡδοναί: cp. Mimnermus fr. 1 τεθναίνην ὅτε μοι μηκέτι ταῦτα μέλοι: Antiphanes fr. incert. 51 (it is foolish to disparage ἔρως), εἰ γὰρ ἀφέλοι τις τοῦ βίου τὰς ἡδονάς, | καταλείπει' οὐδὲν ἕτερον ἢ τεθνηκέναι.—καπνοῦ σκιᾶς: gen. of price (nom., καπνοῦ σκιά). *Ph.* 946 οὐδ' οἶδ' ἐναίρων νεκρὸν ἢ καπνοῦ σκιάν, | εἰδωλον ἄλλως. Aesch. fr. 390 τὸ γὰρ βρότειον σπέρμ' ἐφ' ἡμέραν φρονεῖ, | καὶ πιστὸν οὐδὲν μᾶλλον ἢ καπνοῦ σκιά. So Soph. fr. 12 ἀνθρωπὸς ἐστὶ πνεῦμα καὶ σκιά μόνον. Cp. Pind. *P.* 8. 95 σκιᾶς ὄναρ | ἀνθρωπος. Aesch. *Ag.* 839 εἰδωλον σκιᾶς.

1171 πριαμένην ἀνδρῖ. After a verb of buying or receiving, the dat. of interest denotes the person who has the thing taken off his hands: Ar. *Ach.* 812 πόσον πρίωμαί σοι τὰ χοιρίδια; *Il.* 15. 87 Θέμιστι δὲ καλλιπαρήφω | δέκτο δέπας.—πρὸς τὴν ἡδ., compared with pleasure: fr. 327. 4 κάσσι πρὸς τὰ χρήματα | θνητοῖσι τᾶλλα δευτέρ': Eur. fr. 96 ἀλλ' οὐδὲν ἡγέγεια πρὸς τὰ χρήματα. Suppose that one could buy either (1) wealth and power without joy, or (2) joy without wealth and power; in comparison with (2), (1) would be worth nothing.

1172 f. βασιλέων = τυράννων, the royal house. *Tr.* 316 μὴ τῶν τυράννων; is she of the royal stock?—αἷτιοι θανεῖν, instead of τοῦ θανεῖν: Antiphon *or.* 5 § 23 ἐγὼ αἷτιος ἦν πεμφθῆναι ἄγγελον.—As *vv.* 1186 ff. show, Eurydicè is supposed to be in the act of opening the palace-door, to come out, when she overhears evil tidings. If she is supposed to have fainted (1188) immediately on hearing the general announcement in *v.* 1173, then her request in *v.* 1190 is the more natural. Possibly the spectators were allowed to catch a glimpse of her through the partly opened doors; though the Chorus announce her only at 1180.

1174 φονεῖει = ὁ φονεύς ἐστιν: *cp.* *O. T.* 437 τίς δέ μ' ἐκφύει βροτῶν (is my sire).—ὁ κείμενος: *cp.* Aesch. *Eum.* 590 οὐ κειμένῳ πῶ τόνδε κομπάζεις λόγον.

1175 αὐτόχειρ could mean either 'by a kinsman's hand,' or 'by his own hand.' See *n.* on 56 αὐτοκτονοῦντε. Hence such compounds sometimes receive a further definition, as *Ai.* 841 αὐτοσφαγεῖς | πρὸς τῶν φιλίστων ἐκγόνων. But in Aesch. *Eum.* 336 αὐτουργίαι, without any such addition, = 'murders of kinsfolk.' Attic prose uses αὐτόχειρ or αὐτοχειρία only in the general sense, 'doing with one's own hands,' etc. See Plat. *Legg.* 872 B: *ib.* 865 B, etc.

1177 f. φόνου, 'for the murder,' causal gen.: 931 (ταύτων) *n.*—ὀρθὸν ἥνυσας, hast fulfilled it, so that it comes right (*cp.* 1136, *n.* on ὑπερτάταν): *O. T.* 506 πρὶν ἰδοῖμ' ὀρθὸν ἔπος: *cp.* *ib.* 853. *O. C.* 454 (μαντεία) ἅμοι Φοῖβος ἥνυσέν ποτε.

1179 ὥς with the gen. absol. (*cp.* 1063 *n.*) marks the point of view which is to be taken: 'in the certainty that matters stand thus.' πάρεστι βουλ. τὰ ἄλλα, 'ye may consider of the rest': *i.e.*, such are the facts; it only remains to deal with them as may seem best. βουλευεῖν, to form plans, decide on a course of action, *O. T.* 619: τὰ ἄλλα, adverbial acc. of respect, 'as to what remains,' instead of περὶ τῶν ἄλλων (*Ai.* 551 τὰ δ' ἄλλ' ὁμοῖος).

1180 καὶ μὴν: 526 *n.*—Εὐρυδικην: anapaest in 5th place: *cp.* 11 *n.*—ὁμοῦ = ἐγγύς: Ar. *Pax* 513 καὶ μὴν ὁμοῦ σπιν ἦδη. Soph. has it also as a prep.: *Ai.* 767 θεοῖς...ὁμοῦ = σὺν θ.: in *Ph.* 1218 νεὼς ὁμοῦ = πέλας νεώς.

1182 κλύουσα παιδός: gen. of connection, 'about' him: *O. C.* 307 κλύων σοῦ (*n.*), hearing of thee.

1183 ὦ πάντες ἀστοί, said to the Chorus and the Messenger, as representing the Thebans generally. In Eur. *I. T.* 1422

Thoas says ὦ πάντες ἄστοί, not to the Chorus (of Greek women), but to the Tauri as represented by his attendants. So, too, in *Ar. Eccl.* 834 ὦ πάντες ἄστοί is said to be an imaginary body of Athenian citizens, represented by two men on the stage. In *Lys.* 638 the Chorus say ὦ πάντες ἄστοί to the audience.

1184 f. Παλλάδος προσήγορος εὐγμάτων, 'saluting Pallas with prayers,' answers to Παλλάδα προσαγορεύω εὐγματα: i.e., the first gen. is objective, while the second represents an 'inner' accus. A combination of genitives was easily tolerated by Greek idiom: cp. 795 βλεφάρων ἡμερος...νύμφας (n.): *Xen. Cyr.* 8. 3. 19 δεόμενοι Κύρου ἄλλος ἄλλης πράξεως. προσήγορος, active, as *O. T.* 1338: it is passive *ib.* 1437, *Ph.* 1353.—The shrine to which Eurydicè was going may be imagined as one of the two Παλλάδος ναοί at Thebes mentioned in *O. T.* 20 (n.).

1186 f. τυγχάνω τε...καί...βάλλαι: just as she was loosing the bolt, she heard the sound (cp. 1172 f. n.). For the temporal parataxis with τε...καί, cp. *Xen. An.* 1. 8 § 1 ἤδη τε ἦν ἀμφὶ ἀγορὰν πλήθουσιν καὶ πλησίον ἦν ὁ σταθμός. So *Her.* 5. 41, 86, 92 § 6. So with καί alone, *O. T.* 718 n.

κλήθρα χαλῶσα πύλης ἀνασπαστοῦ, loosing the bolts of the door, so that it should be opened (proleptic, cp. 475, 881). For the fem. of the verbal in -τός, see *O. T.* 384 n.—κλήθρα, 'bolts,' are bars of wood drawn across the doors inside, and held by staples or sockets (πυθμένες *O. T.* 1261) in the door-posts (σταθμοί). Such bars were usu. called μοχλοί, but even in prose we find the more general word κλήθρα: *Xen. An.* 7. 1. 17 διακόπτοντες ταῖς ἀξίαις τὰ κλείθρα ἀναπεταννύουσι τὰς πύλας.—ἀνασπαστοῦ, 'to be opened.' These doors opened inwards. ἐπισπᾶν θύραν meant to shut the door after one, in going out. Cp. *Xen. H.* 6. 4. 36 ὥς δ' εἰσῆλθον, ἐπισπάσασα τὴν θύραν εἶχετο τοῦ ρόπτρου (Thebè's object was to shut her brothers into the room, till they had killed Alexander of Phærae): 'when they had entered, she, [having gone out and] shut the door, held the knocker,'—the ρόπτρον, a metal ring on the outside of the door, which also served as ἐπισπαστήρ or handle (cp. *Her.* 6. 91). *Plut. Dion* 57 οἱ μὲν ἔξω τὰς θύρας ἐπισπασάμενοι κατέχον. Hence ἀνασπᾶν θύραν, 'to draw it back,' is the opposite of ἐπισπᾶν, and means 'to open it' (from within). That phrase was not actually current, ἀνοιγνύναι being the common word; but the poetical ἀνασπαστός here implies it.

1187 φθόγγος, the Messenger's words. She had fainted before hearing more, perhaps, than vv. 1172 f., where see n.—οἰκέλου,

domestic (affecting her family): cp. 1249.—Distinguish οἰκ. πάθη (*Al.* 260), οἰκ. ἄτας (*El.* 215) as = ‘caused by oneself.’

1188 f. δι’ ὧτων: *El.* 737 ὁξύν δι’ ὧτων κέλαδον ἐνσεΐσας θοαῖς | πόλοις: cp. *O. T.* 1386 f.—πρὸς δμωαῖσι, with κλίνομαι, ‘I sank back into the arms of my handmaids’: a use of the dat. with πρὸς which has epic precedent, as *Il.* 20. 420 λιαζόμενον προτὶ γαίῃ, sinking to earth: *ib.* 21. 507 τὴν δὲ προτὶ οἴ | εἶλε πατὴρ Κρονίδης, took her to his arms: cp. *O. T.* 1302 n.—ἀποπλήσσομαι, as = λιποψυχῶ, ‘I faint,’ only here: Hippocrates uses it of apoplexy.

1192 f. καὶ παρῶν ἐρῶ, κούδὲν παρήσω: I *both* will speak as one who was present, *and* will omit nothing: *i.e.*, as my knowledge is full, *so* shall the story be told without reserve. For the parataxis, cp. 1112: For παρῶν, ‘since I was there,’ as partic. of the imperfect, cp. 166 σέβοντας (n.). Verses 1192—1195 form the dramatic apology for a trait which is manifestly open to criticism,—viz., the fulness of harrowing details communicated by the Messenger to this unhappy mother, who has only just recovered from a swoon. (See esp. 1231—1239.)

1194 f. ὦν = τοῦτοῖς ὦν: cp. 35 n.—ὦν with ψεύσται (= fabricators), as one could say, ταῦτα ἐψεύσαντο. For φανούμεθ’ after the sing. verb, cp. 734 n.—ὀρθόν, not ὀρθή: *O. T.* 542 n.: *O. C.* 592.

1196 ποδαγός, Doric (cp. 715 ναός, n.), ‘guide,’ as Eur. *Ph.* 1715 σύ μοι ποδαγὸς ἀθλία γενοῦ. Plat. *Legg.* 899 A has ποδηγεῖν as = ‘to guide.’ ἐσπόμεν, ‘attended,’ is compatible with guiding.

1197 πεδίον... ἄκρον = the northern edge of the plain. Near this part were the πάγοι on which the watchers sat (411), and Antigone’s tomb was in one of them (774 n.). Thebes had hills to the n., and stood on a low spur which they throw out to s. (117 ff., n.).—νηλέες, passive, ‘unpitied’: *O. T.* 180.

1198 κυνοσπάρακτον: cp. 206, 1017. Antigone had paid the rites while the corpse was still intact (257), and in this sense is said to have saved it from birds and dogs (697: cp. 467).

1199 f. τὸν μὲν, as opposed to Antigone: but instead of τῆς δὲ νυμφεῖον, etc., we have a change of construction (1204 αὔθις κ.τ.λ.).—ἐνοδῖαν θεόν, Hecatè, who was conceived as a wandering goddess, haunting the places where roads met, and where offerings were left for her. (*Τριωδίτις*, *Trivìa*: Theocr. 2. 36 ἃ θεὸς ἐν τριόδοισι.)

θεόν, fem., as 834.—εὐμενείς, proleptic: 881 n.—κατασχεθεῖν: cp. on 1102.

1201 f. λούσαντες ἄγν. λουτρόν (cognate acc.), 'having washed with pious washing': cp. on 901.—έν, 'with,' of the instrument: 764 (n.), 962, 1003.—έν νεοσπάσιν θαλλοῖς, 'with freshly plucked boughs.'—ὃ δὴ=ὃ τι δὴποτε, implying that much of the body had been destroyed. Cp. Her. 1. 160 ἐπὶ μισθῷ ὅσω δὴ· οὐ γὰρ ἔχω τοῦτό γε εἰπεῖν ἀτρεκέως.—'λέλειπτο: cp. 457 'φάνη n.—συγκατήθωμεν, 'we proceeded to burn,' imperf. of consecutive action. The σύν here is perh. not merely 'completely,' but implies the collecting of dismembered pieces: as συγκατακαίω regularly=to burn something 'along with' something else (Xen. *An.* 3. 2. 27).

1203 τύμβον. If the Homeric usage was followed, when the flesh had been burned the bones would be washed with wine or oil, wrapped in fat, and placed in an urn (λάρναξ). The urn having been deposited in a grave (κάπετος), the τύμβος (or σῆμα) would be raised over it. Cp. *Introd. to Homer*, ch. II. § 33.—ὀρθόκρανον, lit. with head erect, so='high': cp. ὑψικάρηνος, ὑψίλοφος (of hills). From κρᾶν (κρανίον) we have also βούκρᾶνος, ταυρόκρᾶνος.—οἰκέας, 'native,'—a thing pleasing to the dead.

1204 f. αὖθις, 'afterwards,' answers to τὸν μὲν (1199), as in 167 τοῦτ' αὖθις τοῦτο μὲν. *Tr.* 270.—λιθόστρωτον, 'with floor of stone,' here suggests, 'affording no couch but one of stone,' in contrast with a real νυμφεῖον, which contains a λέχος εὐστρωτον... | χλαίνησιν μαλακῆς ἐστρωμένον (*Hom. hymn. Ven.* 157 f.). —κόρης νυμφεῖον "Αἰδου, the maiden's death-bower: cp. 795 n., 929. εἰσεβαίνομεν: cp. on 1201.

1206 κωκυμάτων, the word used by Teiresias (1079): here, as usu., for the dead: cp. 28, 204, 1302: so κωκυτός, *Ai.* 851 etc.—Cp. *El.* 683 ὀρθίων κηρυγμάτων.

1207 ἀκτέριστον ἀμφὶ παστάδα, near the bridal-chamber where no funeral-rites had been paid; i.e., where Antigone had been made the bride of Death, without even such honours as befitted such nuptials. For ἀκτέριστος cp. 1071 n. The word παστάς seems to be here used simply as a poetical equivalent for θάλαμος. There is probably no reference to pillars of rock (natural or artificial) in the τάφος.

1209 ἀθλίας... ἄσημα βοῆς, indistinct sounds, consisting in an ἀθλία βοή: i.e., as he drew nearer, the sounds resolved themselves into the mournful cry of a human voice. The genit. is

thus a 'defining' one. Cp. *O. C.* 923 n. φωτῶν ἀθλίων ἰκτῆρια (suppliant objects consisting in unhappy persons).—περιβαίνει, 'floated round him,' with dat. instead of the normal acc.; this dat. denotes the person interested, *i.e.*, here affected through the senses: *O. C.* 372 εἰσῆλθε τοῖν τρις ἀθλίῳιν ἔρις (n.): *Tr.* 298 ἐμοὶ γὰρ οἶκτος...εἰσέβη. For the image, cp. *O. C.* 1477 ἀμφίσταται | διαπρύσιος ὄτοβος.

1210 f. μᾶλλον ἄσσον: cp. Aesch. *Th.* 673 μᾶλλον ἐνδικώτερος: Eur. *El.* 222 μᾶλλον ἐχθίους. ἔπος (= θρήνον) δυσθρήνητον: see n. on 7.—ὦ τάλας: cp. *O. T.* 744 n.

1213 f. τῶν παρέλθουσῶν: cp. 100 f. κάλλιστον...τῶν προτέρων, n.—σαίνει, 'greet my ear.' As σαίνω was properly said of a dog wagging its tail or fawning, so it could be said of a sight or a sound which *appeals for recognition* by vividly striking our senses. Like *arridere*, the word usually implied a sensation of pleasure (*O. C.* 319 n.). But it could also denote, as here, a recognition attended by pain. So in Eur. *Hippol.* 862 f., where Theseus recognises the seal on the tablets left by his dead wife, he says τύποι...προσσαινοῦσί με.

1215 ὡκέϊς, adverbial: cp. 823, 847: *Tr.* 927 δρομαία βᾶσ'.

1216 ἄρμον χώματος λιθοσπ., an opening in the stones heaped up at the entrance, made by dragging some of them away. Cp. 848 ἔργμα τυμβόχωστον. Haemon, in his frenzy of despair, had broken into the tomb by wrenching away part of this rude wall-work. The gap remained as he had made it. He had reached the spot only a short time before Creon (cp. on 1223).

ἀρμόν. The word ἄρμός means, (1) a fastening: Eur. *Med.* 1315 ἐκλύεθ' ἄρμούς, undo the fastenings of the doors: (2) the chink between two things which are jointed together: so in Plut. *Alex.* 3 a furtive listener is described as τῷ τῆς θύρας ἄρμῳ προσβαλὼν (τὴν ὄψιν), 'having put his eye to the chink in the door.' So here ἄρμός is an aperture, just wide enough to admit of a man going through (cp. δύντες).—ἄρμός (with its derivatives ἄρμοῖ, ἄρμόζω, ἄρμονία), and ἀρπεδόνη (or ἀρπεδών), 'rope,' are connected with the causative form of the root *ar*, *ar-pajā-mi*, 'to fasten': see Curt. *Etym.* § 488.

1217 στόμιον. Having passed through the gap, they will find themselves in a narrow passage. They are to go along this passage to the very mouth (στόμιον) of the sepulchral chamber into which it opens.

The kind of tomb which the poet here imagines is perhaps best represented, in Greece, by the rock-tombs of Nauplia, and of Spata in Attica. These consist of chambers worked horizontally into the rock, and approached by a passage or δρόμος, answering to that which Creon's men have to traverse before they reach the στόμιον of the tomb.

The phrase λοίσθιον τύμβευμα (1220) might suggest a recess *within* the principal chamber, like that in the 'Treasury of Atreus'; but it is simpler to take it as merely 'the furthest part of the tomb.'

1218 θεοῖσι: dat. of agent with *pres. pass.*: see n. on 503 ff. — κλέπτομαι, 'am deluded': 681 n.

1219 ἐξ... κελευσμάτων. The simple correction, κελευσμάτων, 'at our despairing master's word,' for κελεύσμασιν, is (I think) certainly right. Cp. Aesch. *Pers.* 397 ἐπαισαν ἄλμην βρύχιον ἐκ κελεύσματος (and similarly Eur. *I. T.* 1405): Her. 6. 50 ἔλεγε δὲ ταῦτα ἐξ ἐπιστολῆς τῆς Δημαρήτου.

1221 αὔχενος: the gen. of the part, as with verbs of seizing, etc.: Arist. *H. A.* 9. 50. 7 ὅταν κρεμάσωσι (τὰς ὕς) τῶν ὀπισθίων ποδῶν: so κρεμῶμεν with gen., Ar. *Plut.* 312: *Il.* 17. 289 (τὸν) ποδὸς ἔλκε: *Od.* 3. 439 βοῦν δ' ἀγέτην κεράων.

1222 μιτώδει, thread-like, *i.e.*, formed by a thread-wrought fabric (the σινδών), and not, as usual, by a cord. μίτρος (ὁ), the thread of the warp: Eur. *I. T.* 817 ὕφην καὶ τόδ' εἶδος εὐμίτοις πλοκαῖς.—σινδόνης. σινδών (prob. from Ἰνδ-, *Sind*) was a general term for a smooth, fine texture, as βύσσος was the specific word for a kind of fine linen: Her. 2. 86 describes mummies as swathed σινδόνης βυσσίνης τελαμῶσι (where see Stein). Thuc. 2. 49. 4 τῶν πάνυ λεπτῶν ἱματίων καὶ σινδόνων. Diog. Laert. 6. 90 tells of an Athenian (*c.* 300 B.C.) being reprimanded by the ἀστυνόμοι for luxuriousness, ὅτι σινδόνα ἡμφίστο.—Antigone used her veil (κάλυμμα: cp. Ar. *Lys.* 532).

1223 Haemon has thrown his arms around her waist (ἀμφι μέσση περιπιτῆ), embracing her (προσκειμενον), where she hangs lifeless. But verses 1236—1240 require us to suppose that Antigone's body is then stretched on the ground. We are left to understand that Haemon, while uttering his lament (1224 f.), has lifted the corpse, so as to extricate it from the noose, and has laid it down. Cp. *O. T.* 1266 (where Oed. finds Iocasta hanging), χαλᾶ κρεμαστὴν ἀρτάνην.—μέσση: cp. 1236: fr. 235. 5 (iambics). Eur. has this form only in lyrics; Aesch. nowhere.

—περιπετῇ, act.; but pass. in *Al.* 907 ἔγχος περιπετές ('on which he fell').

1224 f. εὐνῆς...τῆς κάτω, his bride who is dead. Cp. Eur. *Tro.* 831 αἱ μὲν εὐνάς (husbands), αἱ δὲ παῖδας, | αἱ δὲ ματέρας γεραιάς.—πατὴρ ἔργα: he does not know that Creon is listening.
—λέχος, 'marriage,' as in 573.

1226 σφε, Haemon: 44 n.—στυγνόν, bitter,—the notion of 'sad,' 'gloomy,' coming from that of 'hateful.'

1228 f. οἶον ἔργον: i.e., Haemon's forcible entrance into Antigone's tomb.—τίνα νοῦν ἔσχεις; lit., 'what thoughts hast thou conceived?'—the aor. meaning, as usu., not 'had,' but 'came to have.'—ἐν τῷ συμφορᾷς, by what manner of calamity: i.e., 'what cruel god hath deprived thee of thy reason?' Eur. *Helen.* 1195 ἐν τῷ δὲ κείσαι συμφορᾷς;—διεφθάρης, 'were your senses marred': *Il.* 15. 128 μαινόμενε, φρένας ἥλέ, διέφθορας: Eur. *Helen.* 1192 διέφθαρσαι φρένας;

1230 f. ἰκέσιος, adverbial: cp. 1215 ὠκέϊς, n. He extends his right hand in supplication.—ὄσσοισι: Aesch. admits ὄσσοις, and Eur. both ὄσσοις and ὄσσων, in iambics no less than in lyrics.—παπτήνας, 'glared at him': with an acc. this verb usu. = 'to look around for,' as *Il.* 4. 200.

1232 πτύσας προσώπῳ, 'spat in his face.' Haemon is momentarily insane with despair and rage: the very words αὐτῷ χολωθείς, 1235, indicate the transport of frenzy which these verses were meant to depict. Nothing could do more violence to the language, or more injury to the dramatic effect, than the Scholiast's theory that πτύσας προσώπῳ has a merely figurative sense, 'with an expression of loathing on his face.' πτύσας προσώπῳ, instead of ἐπιπτύσας προσώπῳ (πατρός), is merely an instance of the boldness with which poetry could use a simple dative to express the object to (or against) which an action is directed. Such a dat. is often equivalent to (a) ἐπί with dat., (b) ἐπί, πρός, or εἰς, with acc.,—in various relations, and with various shades of meaning. Thus we have such phrases as κακοῖς γελῶν (*Al.* 1042) = κακοῖς ἐπεγγελῶν: *Ph.* 67 λύπην... Ἀργείοις βαλεῖς = ἐμβαλεῖς. Prose would have πτύσας εἰς (or ἐπὶ) πρόσωπον.

1233 f. διπλοῦς κνώδοντας ξίφους, his cross-hilted sword. κνώδοντες are the two projecting cross-pieces at the point where the hilt joins the blade. The hilt (κώπη) of the Greek sword had no guard, nor had it always the cross-pieces; but these, when used, served partly to protect the hand. The κνώδοντες,

or cross-hilt, can be seen on some of the swords given by Guhl and Koner, p. 244, fig. 277 (*a, d*).—κνώδων (κνάω, ὀδούς) meant properly any tooth-like prong or spike: see Xen. *Cyneg.* 10. 3, where boar-spears (προβόλια) have κνώδοντας ἀποκεχαλκευμένους στιφρούς, stout *teeth* forged of bronze, projecting from the shaft a little below the head (λόγχη). In *Ai.* 1025, τοῦδ' αἰόλου κνώδοντος, 'this gleaming spike,' is the end of the sword-blade projecting through the body of Ajax. So in Kaibel *Epigr.* 549. 11 (an epitaph of the 1st cent. A.D.) φασγάνου κνώδοντι = 'with the point (not, 'edge') of the sword': the ref. is to thrusting, not cutting.

ἐκ δ' ὄρμ., tmesis: cp. 427.—φυγαῖσιν, 'in flight,' dat. of manner (620 n.). The gen. might be absol., but is more simply taken with ἥμπλακ'.

Haemon, in his madness, meant to kill his father. He had harboured no such purpose before (see on 753); and his frantic impulse is instantly followed by violent remorse.

1235 ff. ὥσπερ εἶχ': cp. 1108.—ἐπενταθείς, lit., 'stretched,' or 'strained,' against the sword: *i.e.*, pressing his right side against the point of the sword, which at the same time he drove home with his right hand.—πλευραῖς, used as though ἤρεισε were ἐπήρεισε: cp. Pind. *P.* 10. 51 ἄγκυραν ἔρεισον χθονί. ἤρεισε μέσσον, 'drove it half its length into his side.'—ἐγχος = ξίφος: *Ai.* 95, 658, etc.—ἐς δ' ὕγρὸν ἀγκῶν, 'clasped her to his faint embrace,' cp. Eur. *Ph.* 1439 (the dying Eteocles): ἤκουσε μητρός, κἀπιθείς ὕγρὰν χέρα | φωνὴν μὲν οὐκ ἀφῆκεν, ὁμμάτων δ' ἄπο | προσεῖπε δακρύοις.

1238 φυσίων, breathing hard: ῥοήν is governed by ἐκβάλλει only.—ὀξείαν...σταλάγματος, 'a swift stream of oozing blood.'

1241 τέλη, rites: *O. C.* 1050 n.—ἐν γ' "Αἰδου. Heath's ἐν γ' ('in that world, though not in this'), adds point and pathos to what would otherwise be a somewhat tame statement of fact. Cp. 750. For another (probable) loss of γε in this play, cp. 648.

1242 δείξας...τὴν ἀβουλίαν: for the constr., cp. n. on 883 f. For δεικνύναι said of a warning example, see *El.* 1382 καὶ δείξον ἀνθρώποισι τὰπιτίμια | τῆς δυσσεβείας οἷα δωροῦνται θεοί.

1243 πρόσκειται: cp. 94 n.

1244 f. *Eurydice goes indoors without speaking.*

τί τοῦτ' ἂν εἰκάσ., *sc.* εἶναι: what wouldst thou conjecture this to be (or, to mean)? The optat. ending used here was the usual one in Attic: cp. *O. T.* 843 n.—ἐσθλὸν ἢ κακόν: cp. on

40.—A silent exit is similarly a prelude to disaster in the case of Deianeira (*Tr.* 813). Iocasta, too, quits the scene, not, indeed, without a word, yet with a reticence which is called *σιωπή* (*O. T.* 1075).

1246 *τεθάμβηκ'*: cp. *O. C.* 1140 *θαυμάσας ἔχω* (n.): and so oft. *τεθαύμακα*.—*βόσκομαι*: cp. fr. 863 *ἐλπὶς γὰρ ἡ βόσκουσα τοὺς πολλοὺς βροτῶν*.

1247 f. *γούους...ἀξιώσειν* = to think them *ἄξιοι*, *i.e.*, meet.—*ἐς πόλιν*, 'for publicity.' This use of *ἀξιώω* is freq. in regard to persons, as *Al.* 1114 *οὐ γὰρ ἡξίου τοὺς μηδένας* (esteem them). On the other hand, *ἄξιος*, as applied to actions, oft. = 'proper,' 'becoming': as *Ar. Eq.* 616 *νῦν ἄρ' ἄξιόν γε πᾶσιν ἐστὶν ἐπολολύξαι*.—*ὑπὸ στέγης*: for the gen., cp. 692 n.

1249 *προθήσειν* governs *πένθος*: *στένειν* is epexeg. (for them to mourn): cp. 216 n. She will 'set the grief before them' by making a lament, after which her handmaids, sitting around her, will wail in chorus. *Il.* 24. 246 (Andromache has bewailed Hector,) *ὥς ἔφατο κλαίονσ'*. *ἐπὶ δὲ στενάχοντο γυναῖκες*. | *τῆσιν δ' αὖθ' Ἐκάβη ἀδινοῦ ἐξήρχε γόοιο*.

1250 *γνώμης...οὐκ ἄπειρος*. The reading has been unjustly suspected. *γνώμη*, 'judgment,' or 'discretion,' is here regarded as an influence moulding the character from without. The phrase means, then, 'not uninformed by discretion,'—not unversed in its teachings. Cp. *Plat. Rep.* 519 B *τοὺς ἀπαιδεύτους καὶ ἀληθείας ἀπίρους*, 'uninformed by truth.'

1251 f. *δ' οὖν*: 688 n. *βαρὺ προσεῖναι*, 'to be ominous.'—*Cp.* 720. *τε...καί*, one as well as the other.

1253 f. *εἰσόμεσθα, μὴ τι...καλύπτει*, 'we shall know (about our fear) lest (*μὴ*) she is concealing,' *i.e.*, whether we are right in fearing that she conceals something. As Goodwin says (*Moods and Tenses*, § 369), this passage is one of the most favourable to the view that *μὴ* has an *interrogative* force, and yet here also *μὴ καλύπτει* plainly implies a fear. The pres. *indic.* is used, because the fear is strictly present; there is no thought that the thing feared can possibly be prevented.—*καί* ('indeed') goes with the whole phrase *κατάσχετον...καλύπτει*: cp. 770 n.—*κατάσχετον*, a poet. word, here = 'repressed' (cp. *El.* 1011 *κατάσχεις ὀργήν*): usu., 'possessed' (by a god, or by passion), like *κάτοχος*.

1255 *δόμους παρασείχοντες*, advancing into the house: *Eur. Med.* 1137 *παρῆλθε νυμφικοὺς δόμους*.

1257 *καὶ μὴν*: 526.—*ἐφήκει*: *Al.* 34 *καιρὸν δ' ἐφήκεις*.—

Enter Creon on the Spectators' left, with attendants carrying the shrouded body of Haemon on a bier. The Messenger now goes into the palace. The same actor returns at 1277 as ἐξάγγελος.

1258 μνήμ', as the epithet ἐπίσημον shows, means that the son's corpse is a memorial of the father's unwisdom.—διὰ χειρός: cp. 916.

1259 f. εἰ θέμις εἰπεῖν (cp. *O. C.* 1556), because it is a heavy charge against the King, that he has caused his son's death.—ἄτην, in apposition with μνήμα: the corpse is an ἄτη, because the death was caused by Creon's infatuation. ἀλλοτρίαν here answers to οἰκείος as = 'caused by oneself' (cp. on 1187). —ἀμαρτῶν is causal: he is bringing a corpse, not through the fault of others, but *because* he himself has erred. For the partic. in the nom., opposed to a clause of different form, cp. Dem. or. 23 § 156 εἶδεν, εἴτε δὴ τινος εἰπόντος· εἴτ' αὐτὸς συνείς. See also 381 f.

1261—1347 *This κομμός is composed of four strophes and four antistrophes, which correspond as follows.* (1) 1st strophe 1261—1269 = 1st antistr. 1284—1292. (2) 2nd str. 1271—1277 = 2nd ant. 1294—1300. (3) 3rd str. 1306—1311 = 3rd ant. 1328—1333. (4) 4th str. 1317—1325 = 4th ant. 1339—1347.

The lyric strophes and antistrophes (Dochmiacs) are divided from each other by iambic trimeters, spoken by the Chorus or by the Messenger.

1261 f. φρενῶν δυσφρόνων, 'of a darkened soul,' 502 n. Cp. Aesch. *Th.* 874 ἰὼ ἰὼ δύσφρονες, 'misguided ones.' More often, δύσφρων = 'gloomy,' or 'malignant.'—στερεά, with ref. to his own αὐθάδεια, cp. 1028. Cp. *Ai.* 925 ἐμελλες χρόνῳ | στερεόφρων ἄρ' ὧδ' ἐξανύσειν κακὰν | μοῖραν.

1263 f. ὦ...βλέποντες. Like Antigone (937), Creon now calls the Theban Elders to witness. Cp. n. on 162—210.—κτανόντας refers to Creon himself (for the plur., cp. 10), as θανόντας to Haemon: for the παρήχησις, cp. *Ph.* 336 ὁ κτανὼν τε χῶ θανών.—ἐμφυλίου = συγγενείς: cp. *O. T.* 1406 αἶμ' ἐμφύλιον (n.): *O. C.* 1385 γῆς ἐμφυλίου, 'the land of thy race.'

1265 ἐμῶν ἀνολβα βουλευμάτων, the unhappy (counsels) among my counsels (partitive gen.); *i.e.*, the unhappiness involved in my counsels. See on 1209. This poetical periphrasis has the effect of making the idea expressed by ἀνολβα stand out with a quasi-substantival force, and so is slightly stronger than ὦμοι ἐμὰ ἀνολβα βουλευματα. For ἀνολβος, of folly, cp. 1026.

1266 νέος νέῳ ξὺν μόρῳ, 'young, and by an untimely death,' is a pleonasm, but a natural one. In suggesting the thought that his years had been few, it recalls Andromache's lament,—*ἄνερ, ἀπ' αἰῶνος νέος ὤλεο* (*Il.* 24. 725).

1268 ἀπαλύθης, 'thy spirit is released,' cp. 1314, where the midd. aor. has the same sense. Here, however, the word has a distinctly poetical colour, and suggests the release of *ψυχή* from *σῶμα*,—though without the feeling expressed by the words, *ἀπολύεις τὸν δοῦλόν σου... ἐν εἰρήνῃ* (St Luke ii. 29).

1269 ἐμαῖς οὐδὲ σαῖσι. οὐδέ here = καὶ οὐ: cp. 492. The negative form would be οὐκ ἐμαῖς ἀλλὰ σαῖς (*El.* 1470).

1272 ff. ἔχω μαθὼν = μεμάθηκα (21 n.), though here with a slightly stronger emphasis than that of an ordinary perf.: 'I have fully learned.' Construe: ὁ δὲ θεὸς ἐν τῷ ἐμῷ κάρῳ ἔπαισέ με, μέγα βάρος ἔχων. The place of με was possible, because μέγα βάρος, without ἔχων, could have stood as an adverbial cognate acc.: hence ἔχων is rather a superfluity than a word for which the ear was waiting. Cp. 944, 960 (n.).—μέγα βάρος ἔχων = σφόδρα βαρὺς ὢν. Cp. 300: *Od.* 24. 249 γῆρας | λυγρὸν ἔχεις: *ib.* 1. 368 ὕβριν ἔχοντες.—ἐν δ' ἐμῷ κάρῳ might have been followed by ἐνήλατο, or the like; but, ἔπαισε being used, the enclitic με was required to make it clear.—For the image, cp. 1345: Aesch. *Ag.* 1175 δαίμων ὑπερβαρὴς ἐμπίτνων: and see *O. T.* 263 n. For the form of the dat. κάρῳ, cp. *O. C.* 564 n.—ἐν δ' ἔσεισεν, tmesis (420), 'hurled me into.'—ἀγρίαις ὁδοῖς, 'ways of cruelty': cp. Pind. *P.* 2. 85 ἀλλ' ἄλλοτε πατέων ὁδοῖς σκολιαῖς, in paths of guile.

1275 λακπάτητον, proleptic (475), 'overthrowing and trampling on my joy.' The form λαξπάτητον may well have been admissible, but it is evident that the κ form would be recommended by ease of pronunciation. The compound occurs only here.—ἀντρέπων, as though it were an altar, a statue, or a fair building. Cp. Aesch. *Ag.* 383, *Eum.* 539.—For the apocope of ἀνά in comp., cp. *O. C.* 1070 ἄμβασις, *Tr.* 528 ἀμμένει, *ib.* 839 ἄμμιγα, *Al.* 416 ἄμπνοάς (all lyr.).

1276 φεῦ φεῦ, ὦ. The hiatus is excused by the pause.—πόνοι . . δύσπονοι: cp. 502 n.

1278 ὥς ἔχων τε καὶ κекτημένος. Creon is actually touching (or helping to support) his son's corpse (1258 διὰ χειρὸς ἔχων, 1297 ἔχω μὲν ἐν χεῖρεσσιν). And meanwhile his wife lies dead within the house. The messenger therefore says that Creon has come as one who both *has in hand* (ἔχων), and *has in store*

(κεκτημένος). ἔχων is explained by τὰ μὲν πρὸ χειρῶν . . φέρων, and κεκτημένος by τὰ δ' ἐν δόμοις. Cp. Plat. *Theaet.* 197 B οὐ τοῖνυν μοι ταῦτ' οὐ φαίνεται τῷ κεκτηῖσθαι τὸ ἔχειν. οἶον εἰ ἱμάτιον πριάμενός τις καὶ ἐγκρατὴς ὧν μὴ φοροῖ, ἔχειν μὲν οὐκ ἂν αὐτὸν αὐτό, κεκτηῖσθαι δέ γε φαίμεν. The point of the phrase here is missed when it is taken as merely, 'possessing sorrows in the fullest sense of possession.'

1279 f. πρὸ χειρῶν: cp. Eur. *Tro.* 1207 καὶ μὴν πρὸ χειρῶν αἶδε σοι σκυλευμάτων | Φρυγίων φέρουσι κόσμον (they are carrying robes, *ib.* 1220). *I. A.* 36 δέλτον τε γράφεις | τήνδ' ἦν πρὸ χειρῶν ἔτι βαστάξεις. Thus the phrase means merely, 'visible in the hands,' without implying that the hands are outstretched. —τάδε, with adverbial force, 'yonder': so 155, 386, 526, 626, 805, 868, 1257.

τὰ δ' ἐν δόμοις κ.τ.λ. The regular constr. would have been, ἔοικας ἥκειν ὡς ἔχων τε καὶ κεκτημένος,—τὰ μὲν πρὸ χειρῶν τάδε φέρων, τὰ δ' ἐν δόμοις τάχ' ὀψόμενος. The present form has arisen thus. (1) Since τὰ μὲν . . φέρων interprets ἔχων, the poet wished it to come immediately after ἔχων τε καὶ κεκτημένος. (2) ἔοικας ἥκειν, although thus postponed, ought still to have been followed by τάχ' ὀψόμενος. But the place of ἔοικας in the long sentence now prompted the change of τάχ' ὀψόμενος into καὶ τάχ' ὀψεσθαι. There would be nothing unusual in the following:—ἦκεις, τὰ μὲν φέρων, τὰ δὲ ἔοικας τάχα ὀψεσθαι. Here, instead of ἦκεις, we have ἔοικας ἥκειν, and the place of ἔοικας has led to ἥκειν and ὀψεσθαι being linked by καί. And since τὰ δ' ἐν δόμοις is governed by ὀψεσθαι only, the words ἥκειν καὶ form a parenthesis, being equivalent to ἥκων. This is a rare constr., and alleged examples should be scrutinised before acceptance (cp. 537 n.).

1281 τί δ' ἔστιν, 'and what worse ill is yet to follow upon ills.' I. has ἦ for ἐκ. The reading in the text is that of Canter. The change of ἐκ to ἦ would have been peculiarly easy before initial κ (KAKION EKAKON for KAKION EKKAKON). For ἐκ, cp. *Tr.* 28 αἰεὶ τιν' ἐκ φόβον φόβον τρέφω. *Il.* 19. 290 ὥς μοι δέχεται κακὸν ἐκ κακοῦ αἰεὶ. Eur. *Ph.* 371 ἀλλ' ἐκ γὰρ ἄλλους ἄλγος αὖ σέ δέρομαι | ... ἔχουσιν. The comparat. κάκιον means merely that the sum of his misery will be greater: not that he can conceive a calamity sorer than his son's death. Cp. *O. T.* 1364 f. εἰ δέ τι πρεσβύτερον ἔτι κακοῦ κακόν, | τοῦτ' ἔλαχ' Οἰδίπους.

1282 f. παμμήτωρ: schol. ἦ κατὰ πάντα μήτηρ: 'true mother,'

whose grief for her son would not suffer her to survive him; and whose act shows the same passionate temperament as his. Contrast μήτηρ ἀμήτωρ (*El.* 1154). παμήτωρ usu. = ἡ πάντων μήτηρ (n. on 338). Cp. παμβασιλεία as = 'monarchy in the fullest sense' (n. on 737).—νεοτόμ.: adj. compounded with a word cognate in sense to the subst.: cp. 7 n. ἄρτι ('a moment ago') gives precision to the less definite νεοτόμοις: *Tr.* 1130 τέθνηκεν ἀρτίως νεοσφαγῆς (cp. *Ai.* 898): Plat. *Legg.* 792 E τὸν ἀρτίως νεογενῆ.

1284 δυσκάθαρος "Αἰδου λιμὴν (nom. for voc., 1211). The 'haven' or 'receptacle' of Hades,—that nether world in which he receives the dead (810, 893)—is 'hard to be appeased,' in the sense that Hades is ever demanding fresh victims. The life of Haemon has already been exacted by Hades as a penalty for the offence of Creon against the νέρτεροι. But even this atonement (καθαρός) has not proved enough. δυσκάθαρος is used here as if one could say καθαίρω (for ἰλάσκομαι) θεόν: though that constr. does not occur. For λιμὴν cp. 1000: *Anth. P.* 7. 452 μνήμονες Εὐβούλοιο σαόφρονος, ᾧ παριόντες, | πίνωμεν· κοινὸς πᾶσι λιμὴν 'Αΐδης.

1286 f. κακάγγελτα is equiv. to two distinct epithets, κακά and ἀγγελλόμενα, so that the whole phrase = 'tidings of dire woes.' Cp. 146 δικρατεῖς λόγχας (n.).—προπέμψας, said to the ἐξάγγελος, as the *herald* of the tidings. This use of προπέμπω comes from its sense of 'escorting' (*O. C.* 1667), cp. *Ph.* 1265 μὴν τί μοι νέα | πάρεστε πρὸς κακοῖσι πέμποντες κακά.

1288 ἐπέχειργάσω: see on 1030.

1289 ff. ὦ παῖ, said to the Messenger. It has been objected that, at such a time, Creon could not use those words except with reference to Haemon (as in 1266, 1340). From a modern literary point of view, the objection is just. But we should remember how very familiar ὦ παῖ actually was as a mode of address, whether by elders to juniors, or by masters to slaves. Here it is used, not as to a slave, but merely as to a younger man; there is in it a certain pathetic appeal for sympathy. (Cp. ὦ παῖ, ὦ τέκνον, as said by the Messenger to Oed. in *O. T.* 1008, 1030.) Seidler was certainly right in omitting λόγον, which corrects the metre.

Construe: τίνα νέον σφάγιον γυναικεῖον μόρον λέγεις ἀμφικεῖσθαι μοι ἐπ' ὀλέθρῳ, 'what new death,—the bloody death of a woman,—dost thou describe as heaped on destruction (*i.e.*, superadded to Haemon's death), for my sorrow (μοι)?' Cp. 595 πῆματα

φθιτῶν ἐπὶ πῆμασι πίπτοντ'.) γυναικεῖον = γυναικός: cp. Aesch. *Pers.* 8 νόστω τῷ βασιλείῳ.—The notion expressed by ἀμφικεῖσθαι ἐπ' ὀλέθρῳ seems to be, strictly, that of death entwined with death, like corpse embracing corpse (1240). The verb ἀμφικεῖσθαι prop. = 'to be set around' (as a wall about a city). Perhaps the bold phrase here was partly prompted by the fact that persons embracing each other could be described (*O. C.* 1620 n.) as ἐπ' ἀλλήλοισιν ἀμφικείμενοι. I prefer this view.

But another version is possible, if μοι is taken with ἀμφικεῖσθαι: 'besetting me,' ἐπ' ὀλέθρῳ, for (my) ruin. Cp. 1285 τί μ' ὀλέκεις; For ἐπί, cp. Thuc. 4. 86 οὐκ ἐπὶ κακῷ, ἐπ' ἐλευθερώσει δέ. The difficulty is that ἀμφικεῖσθαι cannot well be said of *one* sorrow (Eurydicè's death), and that, therefore, we have to evolve from the epithet νέον the notion of a *circle* of woes of which this μόρος is one.

1294 ὅρᾱν πάρεστιν. The corpse of Eurydicè, and probably also the altar at which she fell (1301), are now shown to the spectators by means of the ἐκκύκλημα. The precise mechanism of this contrivance is unknown; but the texts leave no doubt as to its general nature. It was a small stage, with space enough for three or four persons; and was low enough to admit of an actor stepping off it with ease. It was pushed on through the central stage entrance, and was usually brought sufficiently far forward to allow of actors entering or making their exit behind it. Here, the corpse of Eurydicè is evidently in full view of the house (cp. 1299). Soph. has used the ἐκκύκλημα in two other plays: *El.* 1458 (the corpse of Clytaemnestra, with Orestes and Pylades beside it); and in *Ai.* 344 (Ajax in his tent among his victims). See Albert Müller, *Gr. Bühnenalterthümer*, pp. 142 ff. (1886).

Recent explorations in the Dionysiac theatre at Athens have given rise to a theory that there was no permanent raised stage or proscenium before the Roman age. Even if this could be proved, it would still, however, remain certain that some such expedient as the ἐκκύκλημα was used in the fifth century.

1297 χεῖρεσσιν (976), though in an iambic verse, is excused by the lyric character of the whole κομμός. Eur. once admits it in dial., *Alc.* 756 ποτήρα δ' ἐν χεῖρεσσι κίσσινον λαβών, where Monk needlessly proposed ποτήριον δ' ἐν χερσί.

1298 ἔναντα, 'before me': an epic form, sometimes admitted in Attic poetry. Eur. *Or.* 1478 (lyr.) ἔναντα δ'

ἦλθεν | Πυλάδης. Ar. *Eq.* 342 τῷ καὶ πεποιθὸς ἀξιοῖς ἐμοῦ λέγειν ἔναντα;

1301 ἡδ' : he indicates the dead body of Eurydicè, now made visible by the ἐκκύκλημα.—βωμία, 'at the altar.' The altar meant is that of Ζεὺς Ἐρκείος in the αὐλή of the house (487). βωμία is not merely an adverbial word, to be taken closely with λύει. It is rather an instance of an adj. used with the force of a participle, and virtually equivalent to βωμία *στᾶσα* : i.e., it means, 'having taken her place at the altar,' she slew herself. Cp. *O. C.* 83 ὡς ἐμοῦ μόνης πέλας (*sc.* οὔσης) : and see above on 471.

ξίφει. A sacrificial knife, which lay on the altar. Cp. Eur. *Alc.* 74 (Death speaks) στείχω δ' ἐπ' αὐτήν, ὡς κατάρξωμαι ξίφει. For the prep. cp. *Al.* 828 πεπτῶτά τῷδε περὶ νεορράντῳ ξίφει.

1302 λύει κελαινὰ βλέφαρα, 'allows her eyes to close in darkness.' λύει = relaxes : the eyelids are deprived of power to remain open. The phrase has been suggested by the epic λῦσε δὲ γυῖα, λέλυντο δὲ γυῖα, etc., and seems quite intelligible; though, doubtless, it would have been more natural to say κλήει, as Soph. has done in fr. 640, βλέφαρα κέκληται.

1303 Μεγαρέως. Cp. Aesch. *Theb.* 474 Μεγαρεύς, Κρέοντος σπέρμα, τοῦ σπαρτῶν γένους, where he is one of the Theban warriors who guard the gates: his patriotic death is foreshadowed *ib.* 477 θανὼν τροφεῖα πληρώσει χθονί. The story is thus told by Eur. (*Phoen.* 930—1018), who calls him Menoeceus. While the Argives are pressing Thebes, Creon and Eteocles send for Teiresias. The seer says that Ares is wroth, because Cadmus of old slew the god's offspring, a dragon (or serpent?) which had its lair outside the walls. One of the Cadmean race, sprung from the dragon's teeth, must die to appease him. Now, Creon and his two sons are the only pure-bred σπαρτοί left. And Haemon is married. The seer therefore suggests that Menoeceus should die. Menoeceus pretends that he means to fly to Delphi. Creon leaves the scene, in order to provide him with money for the journey. Menoeceus then rushes to the top of a tower on the walls, where he cuts his throat, and falls into the dragon's former den.—κλεινὸν λάχος : cp. Eur. *Ph.* 1013, where he says, στείχω δὲ θανάτου δῶρον οὐκ αἰσχρὸν πόλει | δώσω, νόσον δὲ τήνδ' ἀπαλλάξω χθόνα. Cp. Statius *Th.* 10. 670 where Virtus says to Menoeceus, *rare nobile fatum*. λάχος is freq. in poetry, and is used by Xen. The ms. λέχος would be forced as an

allusion to the dragon's den (*θαλάμαι*, Eur. *Ph.* 931, or *σηκός*, *ib.* 1010) into which the corpse fell. And it could not here be a general word for 'grave.'

1304 f. *κακὰς πράξεις* = *δυσπραξίας*. A solitary instance of the plur. in this sense; as, conversely, *Tr.* 879 is the only instance of the sing. *πρᾶξις* as = 'mode of doing,' instead of 'fortune' (*O. C.* 560 n.).—*ἐφυνήσ.* = *ἐπαρασαμένη*, 'invoked': cp. 658 n.

1307 f. *ἀνέπταν*, aor. referring to a moment just past; we should use the pres.: cp. *O. C.* 1466 *ἐπτηξα θυμόν*: *Ai.* 693 *ἔφριξ' ἔρωτι περιχαρὴς δ' ἀνέπτάμην*: cp. *O. T.* 337 n. The act. aor. *ἐπτην* is once used in lyrics by Aesch. (*P. V.* 555 *προσέπτα*), and once by Eur. (*Med.* 440, *ἀνέπτα*). It is a poetical form, but occurs in late prose (Arrian, Lucian, etc.).—*φόβῳ*, with fear of the curses invoked by Eurydicè.—*ἀνταίαν*, sc. *πληγὴν* (*O. C.* 544 n.), a blow which strikes one full on the breast: *EL.* 195 *παγχάλκων ἀνταία | γενύων ὠρμάθη πλαγά*: Eur. *Andr.* 844 *ἴν' ἀνταίαν | ἐρείσω πλαγάν*. But *διανταία* = a thrust which passes through the body: Aesch. *Cho.* 639 *ξίφος | διανταίαν ὀξυπενκὲς οὐτᾶ*.

1310 f. *δειλαῖος*, but in 1311 *δειλαία* with *aī*: cp. *O. C.* 442 *οἱ τοῦ πατρὸς τῷ πατρί*: *ib.* 883 *ἄρ' οὐχ ὕβρις τάδ'*; *ὕβρις*: *Ph.* 296 *ἀλλ' ἐν πέτροισι πέτρον*: *ib.* 827 *ὑπ'...ὑπνε* (with *ὑ* in the first place, but *ὑ* in the second): *EL.* 148 *ἂ Ἰτῶν, αἰὲν Ἰτῶν ὀλοφύρεται*.—*συγέκραμαι*, 'blended with' anguish, i.e., steeped in it. (Whitelaw: 'Fulfilled with sorrow, and made one with grief.') Cp. *Ai.* 895 *οἴκτῳ τῷδε συγκεκραμένην*, 'her soul is steeped in the anguish of that wail': Ar. *Plut.* 853 *οὕτω πολυφόρῳ συγέκραμαι δαίμονι*, where the words just before, *ὡς ἀπόλωλα δειλαῖος* (850), might suggest that the parody glanced at our passage.

1312 f. *ὡς αἰτίαν...ἔχων*, as being responsible for, = *ὡς αἴτιος* ὢν. So Aesch. *Eum.* 579 Apollo, defending the accused Orestes, says, *αἰτίαν δ' ἔχω | τῆς τοῦδε μητρὸς τοῦ φόνου*, I am responsible for (not, 'am accused of') the deed. The prose meaning of *αἰτίαν ἔχειν* is 'to bear the blame.'—*τῶνδε...μόρων*, that of Haemon: *κάκύνων*, that of Megareus (1303 f.). For the plur., cp. *EL.* 205 *τοὺς ἐμὸς ἴδε πατὴρ | θανάτους αἰκεῖς*.—*ἐπισκήπτου*, 'thou wast denounced.' In Attic law *ἐπισκήπτομαί τι* (midd.) meant, to take proceedings against a witness for perjury (*ψευδομαρτυριῶν*): Isae. or. 5 § 9 *πρὶν ἐπεξελεῖν οἷς ἐπεσκήφατο τῶν μαρτύρων*. The rare pass. occurs in Plat. *Legg.* 937 B *ἐὰν δούλῃ ἐπισκηφθῇ τὰ ψευδῇ μαρτυρήσαι*.

1314 καπελύσατ', quitted life: see on 1268 ἀπελύθης. For καί, cp. 772 n.—ἐν φοναίς: 696 n.

1315 f. ὑφ' ἥπαρ, expressing movement, 'home to' it: cp. *Tr.* 930 ὁρῶμεν αὐτὴν ἀμφιπλήγι φασγάνῳ | πλευρὰν ὑφ' ἥπαρ καὶ φρένας πεπληγμένην.—ὄξυκώκυτον, 'shrilly lamented,' by the household (cp. 1079): she herself heard the news in silence (1256).

1317 f. τὰδ' οὐκ ἐπ' ἄλλον βροτῶν ἀρμόσει ποτέ, the guilt can never fit (= be fixed upon) another man, ἐξ ἐμᾶς αἰτίας, (being transferred) from my responsibility,—i.e., so as to leave me blameless. For the intrans. ἀρμόσει, cp. *O. T.* 902 (n.), *El.* 1293. ἐκ here is not for ἀπό, but is used as if we had, οὐποτε ἐξ ὑπαιτίου ἀναίτιος φαινοῦμαι (cp. *Tr.* 284 ἐξ ὀλβίων ἄζηλον εὐροῦσαι βίον). Thus ἐξ ἐμᾶς αἰτίας is really a compressed way of saying, 'by change from a state of things in which the αἰτία (blame) was mine.'

1319 f. μέλεος: for the nom., cp. 1211.—φάμ' ἔτυμον, i.e., this is the simple truth: I was virtually, though not actually, his slayer.

1321 ὃ τι τάχιστ'. This (Erfurdt's) emendation seems the simplest and best cure for the metre. It is worth noticing that Soph. has this phrase in a closely similar passage, *O. T.* 1340 ἀπάγειτ' ἐκτόπιον ὃ τι τάχιστα με. He has ὅσον τάχος thrice, and ὡς τάχος eight times, but ὃ τι τάχος nowhere else.

1325 τὸν οὐκ ὄντα μᾶλλον ἢ μηδένα, one who exists no more than a nonentity. In μηδένα, μή has its generic force: one who is such as to be a mere cipher. Cp. *Al.* 1114 οὐ γὰρ ἡξίου τοὺς μηδένας. *O. T.* 1019 καὶ πῶς ὁ φύσας ἐξ ἴσου τῷ μηδενί;

1326 f. κέρδη παραινέεις, 'thy counsels are good.'—τὰ γὰρ ἐν ποσὶ κακὰ κράτιστά (ἐστί) βράχιστα (ὄντα): instead of, κράτιστόν ἐστι τὰ...κακὰ βράχιστα εἶναι. For the personal constr., cp. *O. T.* 1368 κρείσσων γὰρ ἦσθα μηκέτ' ὦν ἢ ζῶν τυφλός.—τὰν ποσὶν, before our feet, claiming immediate attention. Cp. *Eur. Alc.* 739 ἡμεῖς δέ, τοὺν ποσὶν γὰρ οἰστέον κακόν, | στείχουμεν, ὡς ἂν ἐν πυρᾷ θῶμεν νεκρόν.

1329 ff. μόρων ὁ κάλλιστ' ἔχων, 'that fairest of fates for me, that brings my last day.'

For ἐμοί, cp. *Al.* 394 ἰὼ σκότος, ἐμὸν φάος, | ἔρεβος ὦ φαεννότατον, ὡς ἐμοί.

1332 ὑπατος, an emphatic repetition of ὁ κάλλιστ' ἔχων,— 'supreme of fates,'—far best. It has been usual to take ὑπατος

here as 'last.' But neither ὕπατος nor ὑπέρτατος ever bears that sense in classical Greek.

1334 f. μέλλοντα, belonging to the future. To Creon's wish for death the Chorus replies, in effect, 'Sufficient unto the day is the evil thereof.' τῶν προκειμένων: the duties which lie immediately before us; meaning here especially the obsequies of the dead.—For τι cp. *O. C.* 500 ἀλλ' ἐν τύχει τι πρᾶσσετον. τῶνδ'. τῶν μελλόντων.—δοίσι χρεὶ μέλειν, i.e., τοῖς θεοῖς. Cp. *Iph.* 1036 θεοῖσιν εἰ δίκης μέλει, | ἐξοῖδα δ' ὡς μέλει γε.

1336 ἐρῶ μὲν: for μὲν cp. n. on 11. It merely gives a slight emphasis to ἐρῶ.—συγκατηξάμην: κατὰ expresses that the prayer is solemn; σύν, that it sums up his desires. (For this force of σύν cp. 1202.) Cp. *O. C.* 585 ἐνταῦθα γάρ μοι κῆρα συγκομίζεται ('by that boon I reap all the rest').

1337 προσεύχου, without θεοῖς or θεούς. Cp. *Her.* 1. 48 ὡς τὸ ἐκ Δελφῶν ἤκουσε, αὐτίκα προσεείχετό τε καὶ προσεδέξατο. Creon is exhorted to recognise, with pious resignation, the fixity of the divine decrees. Cp. the closing words of the *Oed. Col.*, ἀλλ' ἀποπαύετε μῆδ' ἐπὶ πλείω | θρήνον ἐγείρετε· | πάντως γὰρ ἔχει τάδε κῆρος. *Acn.* 6. 376 *Desine fata deum flecti sperare precando.*

1339 ἄγου' ἄν, an entreaty: cp. *O. C.* 725. The opt. with ἄν had a different tone in 444.—μάταιον here expresses rash folly: cp. *O. T.* 891 ματίζων: *Tr.* 565 ματαίαις χερσί.

1340 f. κατέκανον is the best, as it is the simplest, emendation of κατέκτανον. Though the pres. κατακάνω is not classical, the aor. is frequent; Xen. uses it (*An.* 3. 1. 2, etc.).

σέ τ' αὖ τάνδ' is a certain correction of σέ τ' αὐτάν. Here the latter would be like saying, 'and actually *thice*,'—as if the slaying of Haemon had been comparatively venial.

1342 f. πρὸς πότερον...πάντα γάρ. The reading of this verse cannot be certainly determined. The traditional text exceeds the metre. My own view is as follows:

(1) The ms. δπα should be struck out. It evidently came in from the margin, having been a gloss on πᾶ, meant to show that πᾶ κλιθῶ is not a direct question, but depends on οὐδ' ἔχω.

(2) Again, the words πάντα γάρ are not indispensable; yet the effect of λέχρια τὰν χεροῖν, without them, would be rather oddly abrupt. Therefore we are by no means warranted (I think) in ejecting πάντα γάρ.

(3) κλιθῶ, for καὶ θῶ, is certain. On this last point there is now a general agreement.—The resulting dochmiac differs

from that in 1320 only by the 'irrational' long (the ω of ἔδω) for short (the first of ἔτυμον): and this is admissible.

πρὸς πότερον, *i.e.*, to the corpse of Haemon at his side, or to that of Eurydicè in front of him (1297 ff.). ἔδω, deliberative subjunct. in the indirect question, depending on οὐκ ἔχω: cp. n. on *O. T.* 72.—πᾶ κλιθῶ, in what direction I am to lean, *i.e.*, where I am to find any support: my son and my wife have fallen: all my fortunes lie in ruin. πᾶ here answers to the dat. after κλίνομαι when it means 'to lean against' a thing, as *Od.* 6. 307 (she sits) κίονι κεκλιμένη.—Not merely, 'whither I am to betake myself,' ποῖ τράπωμαι; This is shown by λέχρια.

1344 f. λέχρια τὰν χεροῖν, 'all is amiss with that which I handle.' Creon has, indeed, mismanaged the work which his hands found to do; and the proof of it is the corpse which he is touching. λέχρια means primarily 'awry':—τὰ πράγματα οὐκ ὀρθῶς ἔχει. Cp. Shaksp. *Rich. II.* 2. 4. 24 *And crossly to thy good all fortune goes.* But it is further tinged with the sense of 'prone,' applicable to the corpse.

τὰ δ' ἐπὶ κρατὶ μοι κ.τ.λ., while on the other hand: for the adverbial τὰ δ', see *O. T.* 666 n. These words refer to the deaths of Eurydicè and Antigone, as τὰ ἐν χεροῖν referred to the death of Haemon.—εἰσήλατο: cp. on 1271 f.

1347 f. εὐδαιμονίας πρῶτον, the most important element in it. Cp. Plat. *Rep.* 389 D σωφροσύνης δέ, ὡς πληθει, οὐ τὰ τοιάδε μέγιστα, ἀρχόντων μὲν ὑπηκόους εἶναι, κ.τ.λ.—τά γ' εἰς θεούς: cp. 889 n.: *O. T.* 706 (n.). τό γ' εἰς ἑαυτόν. *Ph.* 1441 εὐσεβεῖν τὰ πρὸς θεούς.—For the sentiment, cp. 1050 f.

1350 ff. μεγάλοι...λόγοι: cp. 127 n.—For the position of τῶν ὑπεραύχων, cp. 944 f. Δανάας...δέμας.—πληγὰς...ἀποτέσαντες, as the price: cp. Her. 2. 65 ἀποτίνει ζημίην (a fine). So *ib.* 5. 56 οὐδεὶς ἀνθρώπων ἀδικῶν τίσιν οὐκ ἀποτείσσει.

1352 γήρα, 'in old age,' without a prep.: so Eur. *Hec.* 203, etc.: but prose prefers ἐν γήρᾳ, ἐν τῷ γήρᾳ, or ἐπὶ γήρῳς.—τὸ φρονεῖν, repeated so soon after 1347: cp. on 76, 625 (ἐκτὸς ἄτας), 956 (κερτομίους).—εἰδίδαξαν, gnomic aor. (709).

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